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DIGITAL WARRIOR

Remembering an Internet activist and innovator
who fought to liberate knowledge — our
annual Freedom of Information issue

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GUARDIAN ILLUSTRATION BY SEAN MORGAN



DEPORTING MY MOM

How immigration laws divide families **P8**

CAAMFEST 2014

Docs, female directors, and a kung fu tribute **P30**

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Our annual St. Patrick's Day listings **P29**



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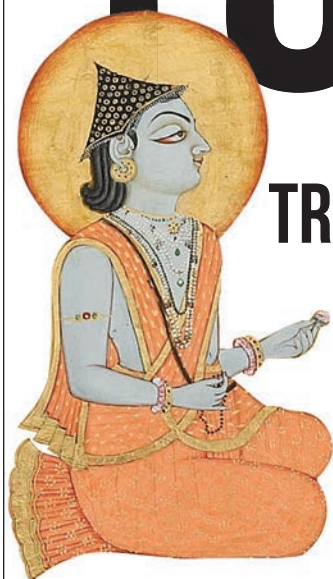
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Yoga: The Art of Transformation was organized by the Arthur M. Sackler Gallery, Smithsonian Institution with support from the Friends of the Freer and Sackler Galleries, the Art Mentor Foundation Lucerne and the Ebrahimi Family Foundation. Presentation at the Asian Art Museum is made possible with the generous support of The Bernard Osher Foundation, Helen and Rajnikant Desai, E. Rhodes and Leona B. Carpenter Foundation, Kumar and Vijaya Malavalli, Society for Asian Art, and Walter & Elise Haas Fund. Image: Three aspects of the Absolute (detail), page 1 from a manuscript of the *Nath Charit*, 1823, by Bulaki (Indian, active early 1800s). India; Rajasthan state, former kingdom of Marwar, Jodhpur. Opaque watercolor, gold, and tin alloy on paper. Courtesy of the Mehrangarh Museum Trust, RJS 2399.

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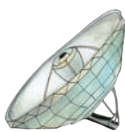
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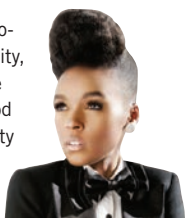


FACEBOOK POCKET POLICE

Our benevolent digital overlords at **Facebook** own much of our data, and now they're gobbling up public officials too. The social media giant will for three years fully fund one Menlo Park police officer who'll patrol out of a substation in a local neighborhood with a high crime rate, the San Jose Mercury News reported. The Menlo Park city council approved the decision March 5, at a meeting where no public speakers were present — and no one criticized an idea to let Facebook basically own local police. Move along, move along, nothing to see here.

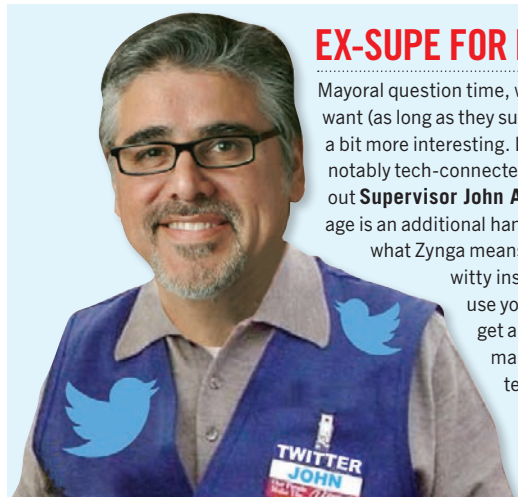
FREE MONAE

Psych-soul queen **Janelle Monae** performed for free in Justin Herman Plaza last week (Fri/7) as part of a 15th birthday party for Salesforce. The show, introduced by Salesforce founder and CEO Marc Benioff and super cool guy Mayor Ed Lee, also functioned as a launching pad to announce the formation of **SF Gives**, a joint project of Salesforce and the nonprofit Tipping Point, that aims to raise \$10 million in tech company donations over the next two months for Bay Area programs serving low-income residents. This will surely recast SF's tech workers in the public eye as a group of people who care deeply about social justice and economic inequality, right? Just like that? Still, good call on the party theme, dudes.



BURNING PROFITS

"Burning Man Transitions to Nonprofit Organization," the SF company that throws the annual desert party announced last week, a claim uncritically reported by several media outlets. While it is true the nonprofit **Burning Man Project** is up and running, the event and its revenue stream are still controlled by Black Rock City LLC, while the Burning Man brands and trademarks are held by the ironically named Decommodification LLC — both companies still run by the same few directors, who also decide who gets one-year terms on the larger nonprofit board. So it's not exactly the "turning control over to the community" it was once billed as. But hey, a party is party, right?



EX-SUPE FOR HIRE

Mayoral question time, where supervisors ask Mayor Ed Lee anything they want (as long as they submit the question in writing beforehand) just got a bit more interesting. Last week, Supervisor David Campos asked the notably tech-connected Mayor Ed Lee to help the soon-to-be-terminated **Supervisor John Avalos** find a job. "Supervisor Avalos' advanced age is an additional handicap in the modern job market... He has no idea what Zynga means. He thinks Zynga is what Tom Ammiano calls a witty insult. He uses a flip phone. A flip phone. So please use your considerable clout to help Supervisor Avalos get a job lined up for after he leaves office that can make use of his limited skills but generally affable temperament. Maybe as a greeter at Twitter HQ. Does Twitter have greeters?"

HONEY FLOWS

Just in time for the new series of *RuPaul's Drag Race*, our own Drag Race starlet, **Honey Mahogany**, has released a spellbinding five-song EP, *Honey Love*. (www.itsihoney.com). A social worker by day, Miss Honey is also shooting to the top with her trippy-lovely cover of Nina Simone's "Feeling Good," which recently kicked off an episode of HBO's *Looking*. (Honey was the one in gold, singing from the Stud's stage.) And hey, Honey also hosts the raucous Mahogany Mondays drag show, 9pm at the Midnight Sun (www.midnightsunsf.com), which doubles as a Drag Race viewing party. Shantay, indeed.



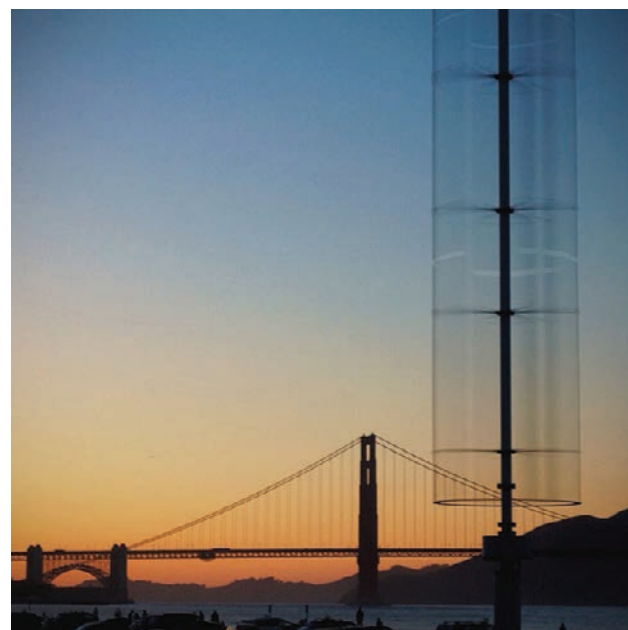
ROOT UPROOTED

The latest essential arts organization to fall victim to the "new economy": **Root Division** in the Mission, which "has provided subsidized studios to over 130 artists; offered over 4,000 hours of free art classes to neighborhood youth by empowering and training 240 artist-teachers; served 1,500 students in onsite adult art classes; exhibited over 1,700 artists in its gallery; and welcomed over 32,000 visitors to its space" — not to mention threw some dang good parties. The nonprofit was informed that, after nine years in its current location, its rent would triple. It has until summer to find a new home. www.rootdivision.org



PICTURE PALM SPRINGS

Desert community photographer and Guardian contributor **Eric Lynch** will have a show, along with local artist David Enos, called "Cameos" at the ever artsy Alley Cat bookshop (opening Sun/16, 6pm-9pm, free. 3036 24th St., SF. www.alleycatbookshop.com). Expect surreal yet all-too-real takes on Palm Springs characters and real estate. Also at Alley Cat — it's a nexus! — **Randall Mann**, featured in last week's Guardian and just nominated for a coveted Lambda Literary Award, will read from his new book *Straight Razor* along with fellow poet Kevin Killian, Sat/15 at 7pm. PHOTO BY ERIC LYNCH, "PAGEANT," 2013



SNAPSHOT: WIND

PHOTO BY @NELMUR

Tag your Instagram photos #sfbgnsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "rise," in honor of our bands on the rise issue.

MEDITATION ON HOME

The **Mission Cultural Center for Latino Arts** is hosting an exhibit starting Wed/12, featuring 24 female artists exploring the symbolic space of home. "A home is a place that is close to our heart," the announcement notes. "It triggers self-reflection, thoughts about who someone is or used to be or who they might become." Especially poignant for a community that has the fear of losing its homes hovering over it. www.missionculturalcenter.org.

SHAKY GROUND

A **6.9 magnitude earthquake** hit the Northern California coast on Sun/9, followed by several smaller quakes. According to some news reports, its impact was felt as far south as the Bay Area. Did you feel it?

NO SPIES FOR OAK-TOWN

Oakland's city council voted to limit the big spy-center, cough, sorry, the **Domain Awareness Center** to monitor only the Oakland Port and Airport. The original plan would have seen cameras littered all over Oakland and connected to a central monitoring station, known as the DAC. Officials said the project aim was to combat crime. However, through public records requests of government emails The East Bay Express revealed the city hoped to use the \$10 million project as a way to spy on activists and political protesters — with the help of tech giant Google. Good riddance.

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A•A•N



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Katie Dean Jewelry trunk show

As if you needed an excuse to visit BellJar Boutique (that cute and quirky vintage-inspired shop on 16th Street in the Mission) here's one anyway: Katie Dean Jewelry, a Los Angeles-based celebrity-fav jewelry design company, is visiting San Francisco with a special trunk show at this lovely shop chock-full of "gorgeous little things". All San Francisco Bay Area fashionistas and jewelry lovers are invited to meet the designer and play dress up while taking advantage of a 10% discount on apparel, in-store only. To celebrate, BellJar will provide tasty treats and bubbly for the shoppers, i.e. You. Enjoy!

Saturday, March 15 from noon to 7pm @ BellJar Boutique, 3187 16th St., SF



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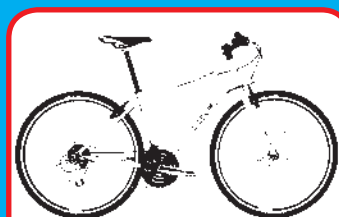
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Proposed soda tax is social justice issue

BY ERIC MAR, JOHN AVALOS, AND TOM AMMIANO

OPINION We are fighting for a soda tax because public health leaders have sounded the alarm that sugary drinks are a serious threat to our public health. Now is the time to get the word out about the latest facts that tell the story.

Our work on the issue began when community leaders and medical experts started educating us on the impact of sugary drinks. The resulting legislation that we crafted along with four other members of the Board of Supervisors will not only slow soda consumption, but it will fund the anti-hunger and physical activity programs we dearly need.

Most folks know soda is bad for you, but not how bad. Many are also unaware that Big Soda is specifically targeting communities of color and children. Our task is to spread the word about the health disparities this creates.

The lack of healthy food choices is an injustice that is hitting communities of color the hardest. Fully three-fourths of adult Latinos and African Americans in San Francisco are obese or overweight and one in three Americans will soon be diabetic, including one in two Latinos and African Americans.

The disparities are geographic as well. The highest rates of diabetes hospitalizations and emergency room visits are among residents of the Bayview, Tenderloin, SoMa, and Treasure Island. Close behind are the Excelsior and Visitacion Valley. These are also the neighborhoods that lack access to healthy food and are among those consuming the most soda.

We are already paying the high price of soda consumption. San Franciscans spend at the very least \$50-60 million a year in health care costs and sick days due to obesity and diabetes attributable to sugary drinks. The fact that sugary drinks are the biggest single source of added sugar in our diets sets it apart from other unhealthy foods.

The revenue generated has tight controls and must be used to mitigate the harm Big Soda causes. Steered by an independent committee and targeted to communities suffering the most from health

inequities, the tax will bolster funding for everything from school meals, healthy food retailer incentives, physical education, and other deserving programs.

Big Soda has hired high-priced lobbying firms and public relations folks who are employing a small army of young people, deploying them into the Bayview, the Mission, and Chinatown — those communities most impacted by diabetes and soda consumption. They've set up a front group — San Franciscans for an Affordable City — to capitalize on the anger in SF about the cost of housing and living.

But think about it: Have Big Soda companies helped us in our fight for affordable housing? Are they fighting for a living wage for communities of color in San Francisco? They have never cared about an affordable city. They care about protecting their profits, period.

We need affordable housing, healthy foods, and physical activity — issues we are working on every single day. On the other hand, our communities need affordable soda as much as we need cheap cigarettes and booze. It only makes us sick.

There are things our communities are doing to promote good health, like transforming corner stores into healthy retailers, building community gardens, and expanding physical and nutrition education. The soda tax as it is written now can provide these programs and dramatically improve our communities' health.

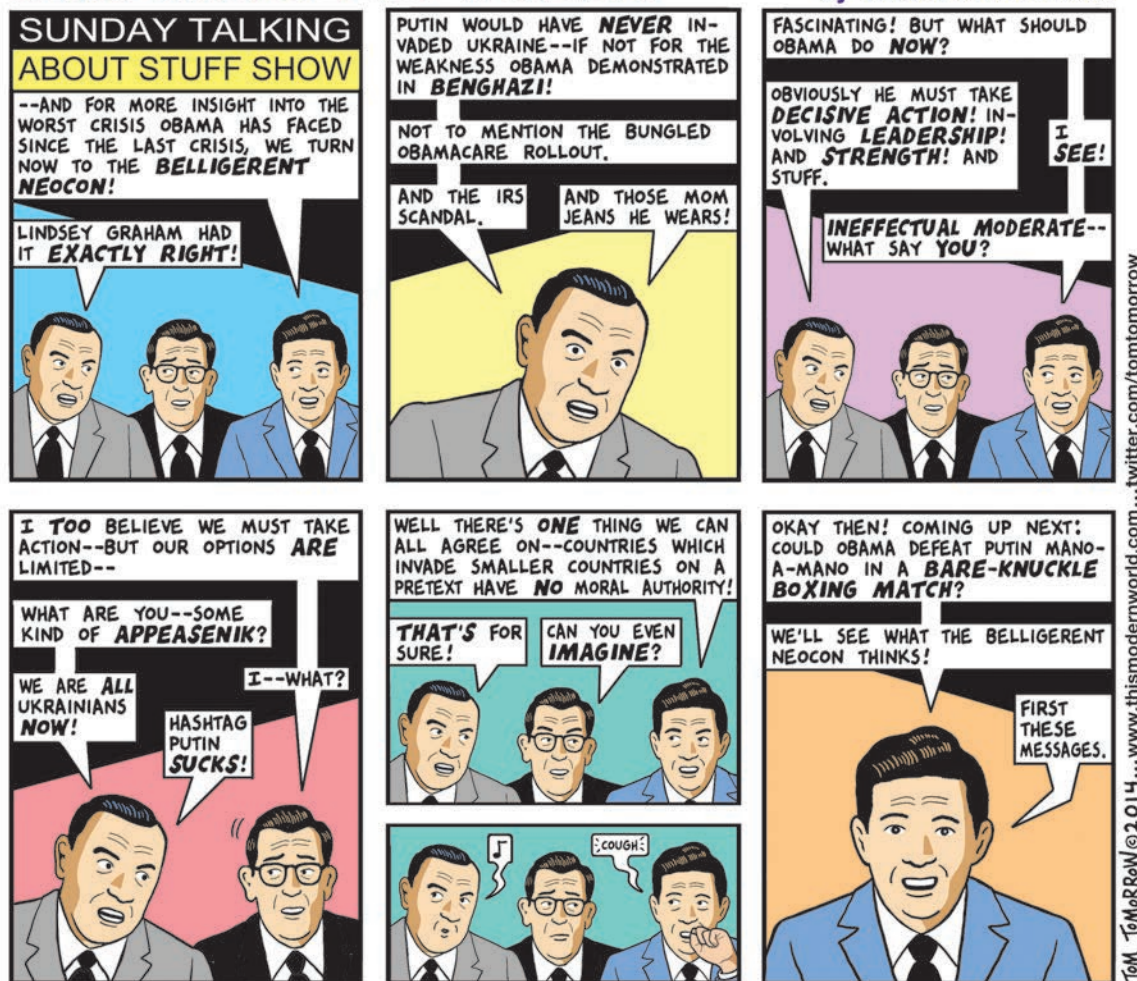
This isn't a ban but a reasonable first step to decrease soda consumption. This is a research-proven way of getting people to use less of an unhealthy product — it worked with cigarettes and it worked with alcohol. Finally, the tax will fund a range of great programs that will actually provide healthy choices for everyone.

It's time we make the healthy choice the easy choice for low-income communities and all San Franciscans. **SFBG**

John Avalos represents District 11 (Outer Mission, Excelsior) and Eric Mar represents District 1 (the Richmond District) on the San Francisco Board of Supervisors. Tom Ammiano represents Assembly District 17 (eastern San Francisco) in the California Legislature.

THIS MODERN WORLD

by TOM TOMORROW



Lee must pay for his promises

EDITORIAL Mayor Ed Lee has made a lot of promises to San Franciscans, but he has been unwilling to pay for them with money from the city or his wealthy backers, transforming these statements into hollow political platitudes — or, less charitably, calculated lies meant to mask the true state of the city.

Lee pledged to build 30,000 units of new housing — a third of it affordable to those with moderate incomes and below — by 2020. By that same year, Lee set the goal of increasing bicycling to 20 percent of all vehicle trips in the city. Lee also directed city departments to develop strategies for reducing pedestrian deaths by 50 percent by 2021. And so Muni's aging fleet can keep up with population growth, Lee's SF2030 Transportation Task Force said the transportation system needs a \$10 billion capital investment over the next 15 years, a target Lee endorsed.

These were all admirable goals, and in each case, city agencies studied the problems and devel-

oped detailed strategies for getting there. And in each case, Mayor Lee chose to fund just small fractions of what the city would need to make his promises come true.

Actually, the housing problem is still being studied, but nobody thinks this goal will be met — as even the pro-development San Francisco Business Times said in a recent editorial — particularly given how the Mayor's Office structured the business tax reform and Affordable Housing Fund ballot measures in 2012, with giveaways to developers and favored economic sectors, such as tech.

Lee's WalkFirst program would need \$240 million to meet his modest goals — far more to actually realize the VisionZero goal of eliminating all pedestrian deaths, which Lee said he supports — and the Mayor's Office has only pledged \$17 million in funding. The cycling goals would take more than \$500 million, not the \$30 million currently pledged. Even with approval of the two transportation ballot

measures proposed for this fall, and those planned for future years, that only gets the city about a third of the way to meeting San Francisco's future transportation needs.

Meanwhile, a downtown SF congestion pricing charge that has been studied using federal funds — which would reduce traffic and pedestrian deaths while raising \$80 million annually — is being ignored by Lee, as is the once-promising idea of downtown transit assessment districts. Lee is refusing to seek the city's share of the tremendous wealth now be generated in this city.

As a result, Lee is making promises he won't deliver on. And last week, in the five-year budget projection his office is required to issue, we all saw the results of Lee's economic policies: growing budget deficits for this booming city. Next year's \$67 million deficit is projected to balloon to \$340 million by 2017-18. Mr. Mayor, "getting things done" requires more than just words, it requires the political courage to make your promises come true. **SFBG**



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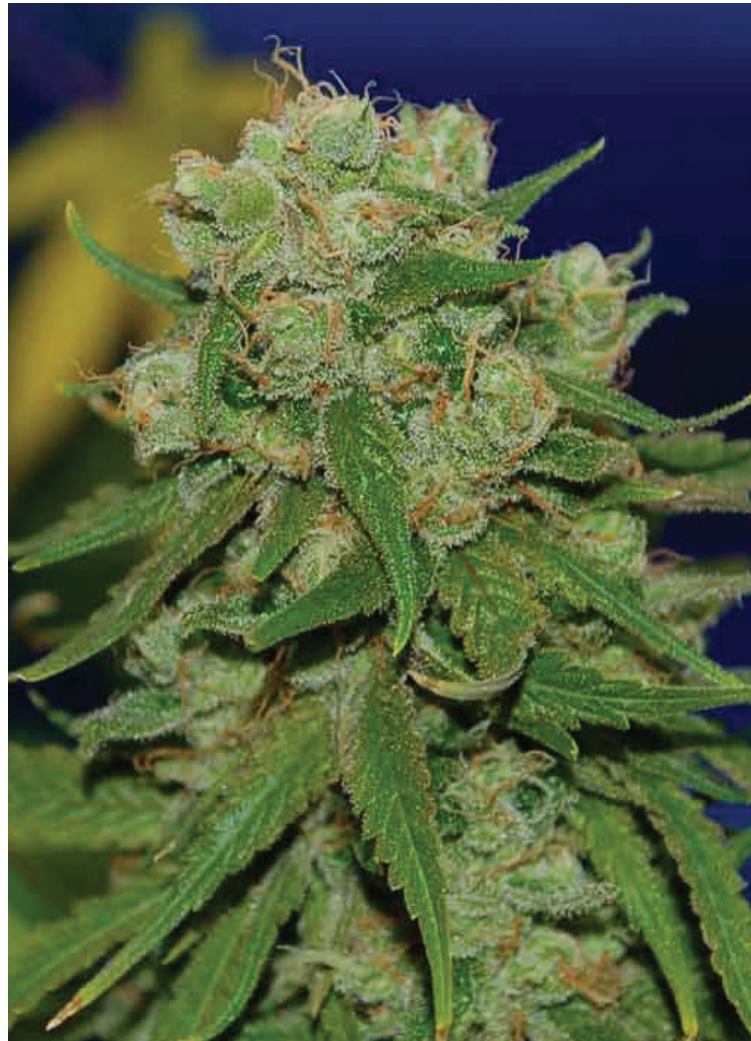
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They deported my mom

..... A personal tale of how immigration laws divide families

BY FRANCISCO ALVARADO
news@sfbg.com

NEWS Eight months ago, I kissed my mother goodnight and walked down the hall to my bedroom. Eight months ago, I was a few weeks away from attending Seattle University. Eight months ago was the last time I saw my mom.

In the early morning, my sister barged into my room. Phone in hand and tears in her eyes, she said, "They got her again." Sitting up in my bed, still half-asleep, it took me awhile to process what was going on. "Huh?" I replied. "Mom, she's getting deported," my sister sobbed. US Immigration and Customs Enforcement arrested her on the way to work. They had watched us until they knew my mom's routine.

THERE WAS NO HEARING; NO JUDGE; NO DAY IN COURT; 24-HOURS LATER, MY MOM CALLED ME FROM A PHONE BOOTH IN TIJUANA.

My sister left and I had a minute to think. From then on, I knew everything had changed. I wasn't going to Seattle. How was I supposed to pay for it now? And my mom was getting deported. Again.

My mother came to the US in 1992. Her plan was to work for a few years and send money back to Mexico to support her parents. She also wanted to save money so she could return to Mexico and finish nursing school. But she met my father, a law school dropout who came to the US to work and save money for law school. Long story short, I was born and they decided to settle down here in the States. They knew that we had better opportunities in the US.

VULNERABLE TO SCAMS

Later, my parents decided that it was time to "become legal." They sought the legal services of attorney

Walter Pineda. He told my parents, and countless others, that if they had been in the country for longer than 10 years, had no criminal record, and had kids who were born in the US, he'd get them a green card in 12 months. Oh, and he wanted \$10,000 per person. My parents couldn't pay \$20,000 at once for the both of them so they decided that my mom should be the first one to get a green card.

The thing is, Pineda wasn't telling the truth. There was no such law that stated, "If you have been in the country for 10 years or longer, have no criminal record, and have kids who are US born, Uncle Sam will mail you a green card." But Pineda took the money and filed an asylum claim for my mother. Since my mom wasn't seeking asylum, the claim was denied. (It also didn't help that Pineda never actually went to court, leaving that to his assistants). My mother was handed an order of deportation instead of a green card.

Pineda, a native San Franciscan and a graduate from San Francisco State University and the University of San Francisco, was later investigated by the State Bar of California and was accused by the bar of a "despicable and far-reaching pattern of misconduct." He later resigned from the State Bar when he faced charges of legal malpractice in 41 cases he handled. Records indicate Pineda left the area, and our efforts to reach him for comment were unsuccessful.

After those legal avenues were shut down, our family ran. We moved from house to house. My parents lived in the shadows, like escaped felons. They got nervous each time they signed any paperwork for fear that it would alert ICE. We would gather around the TV every night and watch the news, hoping to hear that immigration reform was on its way. But all we ever saw was members of Congress shaking their heads and saying, "Not this year," year after year.

I remember learning about what the plaque at the foot of the Statue of Liberty says, "Give me your tired,

your huddled masses yearning to be free." I thought about what a lie that was. My parents, and everyone like them, aren't welcomed here. They're "illegal aliens." Me, and those like me, we're "anchor babies."

We moved some more. Years passed. We all forgot about the order of deportation. We bought a car, a dog, and a few years after that, we were thinking about buying a house. The American dream, my mom's dream, was almost within her reach.



KNOCK ON THE DOOR

I was in the seventh grade; my sister was in third. I kissed my mom goodnight and went to sleep. At 3am, I heard a knock on the door and "police." I opened it and there were two immigration agents. They were there to inform me that they were taking my mom and then left.

As it turns out, they had been watching us for at least a few days because they knew that my mother leaves the house at 4:30am to go to her job as a sous-chef at a catering company. They knew my name.

A few months later, my mom was back. Yes, she returned illegally. But when your options are paying a guide \$2,000 and walking a few hours or paying a lot more than \$2,000 for a lawyer to file papers and then wait years with no guarantee that you'll be let into the US,



the choice for my mom was easy. Cross the border and come back to her kids.

More years passed, we moved some more. We forgot. Once again, ICE had been watching us. It knew where she worked. Her route. The license plate number on her car. Everything. Then, my mom was picked up on her way to her job at a fast food restaurant.

We called lawyers. "There's nothing I can do," was all they said. There was no hearing; no judge; no day in court; 24-hours later, my mom called me from a phone booth in Tijuana. That was eight months ago. My mother is still in Tijuana, unable to enter the US, legally or otherwise.

ILLEGAL PEOPLE

I will not deny that my mother has broken laws. I won't deny the fact that the 11 million undocumented residents who are currently in the US have also broken laws.

But my mother, and others like her, were victims of predatory system. They were lured by a country that offers opportunities here and pursues policies that shut them down elsewhere. They turn to attorneys who, out of greed or spite, waste the time and money of many immi-

grants whose only intentions are to become "legal." They live amid a citizenry that values the products of their cheap labor but denies their basic humanity.

Many others are victims of predatory employers, who have no second thoughts about forcing immigrants to work long hours in hazardous conditions, and even rape some employees, because they know that their worst nightmare is being deported and separated from their loved one, rather than enduring the indignities of individual predators.

All of them are victims of a broken immigration system.

Many who face deportation, and who have been deported, were and are upstanding members of society. They have families, hopes, and dreams. Many, like my mother, have no criminal record, not even a speeding ticket to their names.

They pay taxes and support the Social Security system, knowing they will never be able to collect those retirement benefits or anything of the sort. Their only crime, my mother's only crime, was that they, like so many millions before them, crossed an imaginary line to seek a better life. **SFBG**

BY REBECCA BOWE AND BRIAN MCMAHON
rebecca@sfbg.com

NEWS For 29 years, San Francisco Bay Area journalists have gathered in mid-March — around the birthday of founding father and free-press advocate James Madison — to recognize reporters, attorneys, citizens, and others who fight to shake or keep information free.

The act of standing up to defend the principle of freedom of information can be rather unglamorous, sometimes leading to grueling lawsuits. It's grown even more complicated with the rise of the Internet, the decline of traditional newspapers, and the dawn of an Information Age that delivers instantaneous material that is at once more slippery and abundant than ever.

And yet, the digital realm has opened up a whole new battlefield in the fight for open access to relevant information the public needs to know. This year, the Northern California chapter of the Society of Professional Journalists' Freedom of Information Committee took the rare step of granting a posthumous Public Service James Madison Award to Internet activist Aaron Swartz.

Glimmers of sunshine

Freedom of information can take many forms, but the principle stays the same

As a leader in the digital rights movement, Swartz, who died at the age of 26 by taking his own life, was on the forefront of a movement that fought to uphold open access to information in the face of a corporate power grab that threatened to result in online censorship.

The fight against SOPA (the Stop Online Piracy Act) and PIPA (the Protect Intellectual Property Act) in early 2012 marked just one of Swartz's accomplishments as he fought for free and open access to information. Among his other contributions was RECAP, an online listing of court materials that allowed free access to documents held in the federal, paywall-protected court filing system called PACER.

To commemorate Swartz's work, the Bay Guardian presents in this issue an illustrated history of his activism. While recipients of James Madison Awards have typically been individuals who took on



government bureaucracies to wrest information out of the shadows and into the public eye, Swartz's battle revolved around freeing information that is locked up by private interests, or protected by copyright.

"We need to take information, wherever it is stored, make our copies and share them with the world," he wrote in a 2008 essay titled "Guerilla Open Access Manifesto." "We need to take stuff that's out of copyright and add it to the archive. We need to buy secret databases and put them on the Web. We need to download

scientific journals and upload them to file sharing networks."

But first, here are a few updates on the fight for open access to information in San Francisco and beyond.

NO SHINING EXAMPLE

In 1999, San Francisco voters enacted a law to strengthen citizens' access to government records and public meetings. To ensure that the open-access law was properly upheld, voters also created a local body called the Sunshine Ordinance Task Force.

At each meeting, San Franciscans frustrated by their inability to get the information they sought from city bureaucracies appear before the board to air their grievances, in the hopes that the decisions to withhold documents will be reversed. Typically, citizens lodge around 100 complaints per year, according to task force clerk Victor Young.

But the Sunshine Ordinance Task Force has not been going at full speed for some time now. There's a backlog of 62 cases, in part because the body could not legally meet for five months in 2012 because it did not have a member who was physically disabled, in accordance with the law establishing criteria for who can serve. (The previous member to meet the criteria, Bruce Wolfe, was denied reappointment. In an op-ed published in political blog Fog City Journal, task force member Rick Knee links this and the Board of Supervisors' general foot-dragging on Sunshine with a political skirmish dating back to 2011, when the task force found the Board of Supervisors to be in violation of the Sunshine Ordinance.)

There have been two vacant seats on the task force for around two years, as well as two holdover members whose terms have technically expired. Applicants have sought out those seats, but the Board of Supervisors Rules Committee hasn't gotten around to appointing new members; the most recent appointment was made in October of 2012, according to Alisa Miller, Rules Committee clerk.

CONTINUES ON PAGE 10 >>

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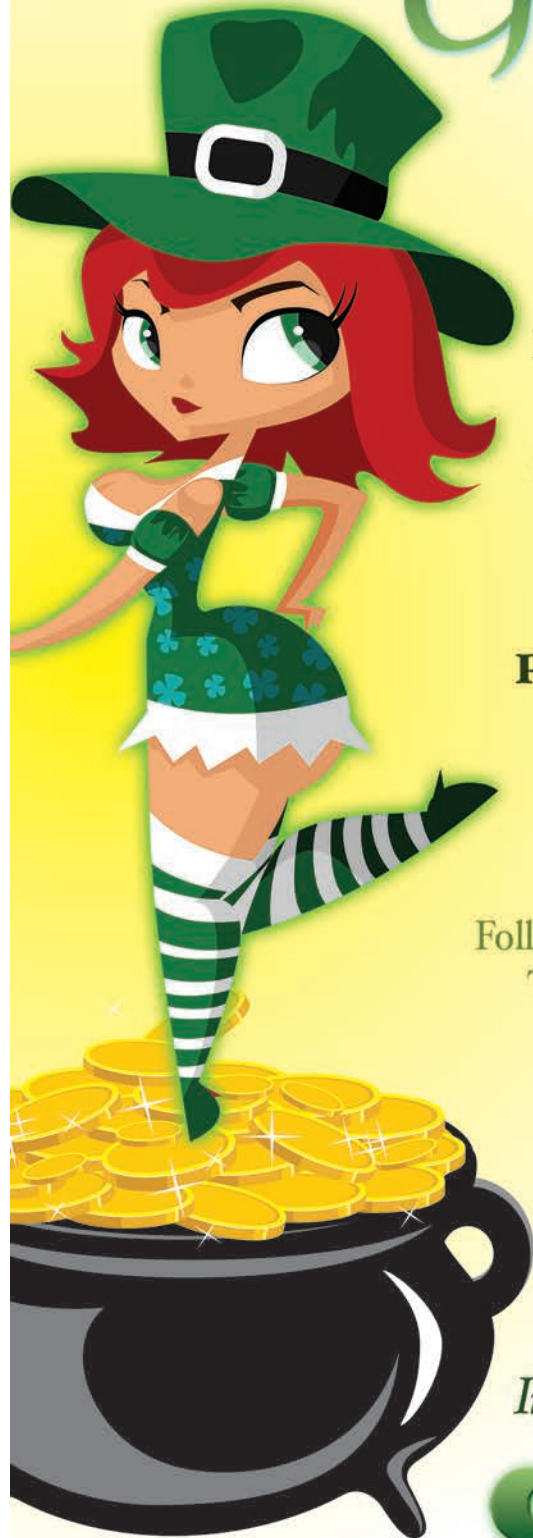
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NEWS FOI

GLIMMERS OF SUNSHINE CONT>

Come April 27, meanwhile, all of the current task force members' terms will expire. Miller said she expects the Board of Supervisors to revisit nominations before the end of April. There are a grand total of 10 applications for all 11 seats. Given all of this, plus a lawsuit revolving around the city's refusal to disclose how the City Attorney's Office advises agencies on Sunshine Ordinance interpretations, San Francisco is going through some dark days for open government.

NAVIGATING FOIA

Anyone who's ever tried to request public documents from government officials under the Freedom of Information Act knows that it feels more like a bureaucratic nightmare than a federal right. But a new project from the Center for Investigative Reporting is hoping to streamline the entire process into a (relatively) painless procedure.

FOIA Machine (foiamachine.org) is a website to request public documents at the federal, state, or local level, and is described by its creators as the "TurboTax for government records."

"We wanted to make the FOIA experience better for journalists," said Shane Shifflett, a data reporter at The Huffington Post who helped build the tool. "We built up a prototype and applied for grants. Then we put it on Kickstarter and it went crazy. That gave us a lot of confidence to see it through to the end."

On Kickstarter, FOIA Machine raised over \$53,000 from more than 2,000 backers, more than triple its goal.

FOIA Machine allows registered users to prepare requests, search a database of contacts, track the status of a request, and work with a community of fellow users.

Shifflett considers the community aspect to be the site's strongest feature. "It's crowdsourcing, so as people create requests, they can add contacts into the database. Now there will be a history of who worked with who, and it makes the process of figuring out where to send requests so much simpler."

The site is still in development, and users who try to register promptly receive an email asking them to "stay tuned" for information in the coming weeks. Shifflett said that the group hopes for FOIA Machine to be up and running by June.

LEAK US YOUR DOCUMENTS

From time to time, sources have told us at the Bay Guardian that they would love to share sensitive information for news articles, but fear

they would be retaliated against or even terminated from employment if they were to do so.

We have found a way around that.

Sources who wish to retain their anonymity while sharing information they believe the public has a right to know now have the option of using an encrypted submission system to anonymously send documents to our news team.

Created by Bay Area technologists in partnership with the San Francisco Bay Guardian, BayLeaks uses the latest cryptography software to protect the identities of our sources. This is a secure, anonymous way for concerned citizens to communicate with journalists to release information.

Our system uses SecureDrop, a whistleblowing platform managed by the Freedom of the Press Foundation, and Tor, an online anonymity network that has gained the trust of Internet users around the world.

To learn more, visit sfbg.com/bayleaks-intro

MONEY IN POLITICS

It's not really a secret that big money has a colossal influence on politics, but the groups and individuals that write those hefty checks to lawmakers often prefer to stay secret themselves. And while political donations aren't illegal, most voters would like to know exactly who is funding a piece of legislation or a political campaign, and where that money is coming from.

Fortunately for us in California, we already have a resource to easily find that information.

"There's a collective influence of money in our political system," said Pamela Behrsin, spokesperson for MapLight, a nonpartisan research organization based in Berkeley that tracks the influence of money in politics. "Our founders said, 'Look at all this money, and how this legislator voted on this bill. Do you think the money had any influence on how the legislator voted?'"

Through the website, users can also search by bill or proposition to find, for example, that big companies such as Philip Morris spent nearly \$48 million to defeat Prop. 29, a proposed cigarette tax in California, on the June 2012 ballot. Supporters of the tax, such as the American Cancer Society and Lance Armstrong Foundation, could only muster a quarter of that amount.

"There's a whole breadth of people wanting to understand the problem of money and politics," Behrsin said. "This is one of the largest issues in our democracy right now. People are starting to stand up and say unless we get money out of our system, it's going to be that much more difficult to fix." **SFBG**

BY SFBG STAFF
news@sfbg.com

NEWS The Society of Professional Journalists, Northern California, will honor the following James Madison Freedom of Information Award winners during a March 20 banquet. Details on their work and the dinner are available at www.spjnorcal.org.

VOICE FOR PRISONERS

Throughout his 29-year journalism career, Peter Sussman, a retired San Francisco Chronicle editor, advocated for greater media access to prisoners and fought to uphold the rights of inmate journalists. In the 1980s, federal prison officials cracked down on inmate Dannie "Red Hog" Martin for writing to Sussman to share what life was like behind bars.

The retaliation spurred an epic battle over free speech within prison walls, and Sussman responded by publishing Martin's regular writings about prison life, and later co-authoring a book with him titled *Committing Journalism: The Prison Writings of Red Hog*.

In the mid-'90s, Sussman fought state prison officials' restrictions on media interviews with prisoners. He also helped write and sponsor statewide legislation to overturn limits restricting media access to prisons. Sussman will receive the Norwin S. Yoffie Award for Career Achievement.

GUIDING ASPIRING JOURNALISTS

Beverly Kees Educator Award winner Rob Gunnison is a former instructor and administrator at UC Berkeley's Graduate School of Journalism, where he arrived after spending 15 years covering government and politics in Sacramento for the San Francisco Chronicle.

As a longtime instructor of a course called "Reporting and Writing the News," Gunnison has continued to educate hungry young journalists on how to seek public records and carry out investigative reporting projects.

EXPOSING ATROCITIES

Peter Buxton will be honored with the FOI Whistleblower/Source Award. In 1972, Buxton played a key role in alerting the press to the ongoing operation of the Tuskegee syphilis experiments, where African American sharecroppers were intentionally exposed to the disease, without treatment or their knowledge, so research-



Watchdogs in action

A look at the winners of this year's Freedom of Information Awards

ers could study its progression.

By the time the story was related to the press, 28 men had died of syphilis, and 100 others had died of related complications. That leak helped spur congressional hearings on the practice beginning in 1973, ultimately spurring a complete overhaul of federal regulations. A class-action lawsuit was filed, resulting in a \$10 million settlement.

EXPOSING BART'S SCHEME

Reporter Tom Vacar of KTVU pushed for records determining whether replacement drivers whom BART was training to help break last year's labor strike were qualified to safely operate the trains, eventually finding that they had been simply rubber-stamped by the California Public Utilities Commission.

Those findings proved gravely significant on Oct. 21 when two workers on the tracks were killed by a BART train operated at the time by an uncertified trainee, an accident still being investigated by the National Transportation Safety Board.

STANDING FOR SUNSHINE

California Sen. Leland Yee is once again being honored by SPJ Norcal for his work on sunshine issues, including last year criticizing Gov. Jerry Brown and other fellow Democrats who had sought to weaken the California Public Records Act, instead seeking to strengthen the ability of the courts to enforce the law.

FIGHTING THE CITY

Freelance journalist Richard Knee's Distinguished Service Award caps a 12-year fight for open government in a city eager to stash its skeletons securely in closets. Knee is a longtime member of the San Francisco's Sunshine Ordinance Task Force, created in 1994 to safeguard the city's Sunshine Ordinance, and he has fought to maintain its power and relevance. Over the years, many city agencies have fought against the

task force, from the City Attorney's Office to a group of four supervisors who claimed the task force was wasting public money, a struggle that is ongoing.

BADGES AND ACCOUNTABILITY

The Lake County News and its co-founders Elizabeth Larson and John Jensen will receive a News Media Award for a protracted legal battle with local law enforcement for a simple journalistic right: interview access.

The scrappy local paper detailed allegations that Lake County Sheriff Frank Rivero and his deputies wrongfully detained suspects on trumped up charges, made threats, conducted warrantless home searches, and violated suspects' civil rights.

Rivero's office responded by blacklisting the paper from interviews, a fundamental building block of news coverage. The paper sued the Lake County Sheriff's Department, eventually winning its battle to obtain the right to keep asking the sheriff the tough questions.

PROTECTING THEIR SOURCES

When Saratoga High School student Audrie Potts committed suicide in September 2012, her parents alleged she was pushed over the edge by cyber bullying over photos of Potts at a party. High school journalists Samuel Liu, Sabrina Chen, and Cristina Curcelli of The Saratoga Falcon scooped the sensational national media outlets that descended on the story, but they were subpoenaed by the Potts family to reveal their sources.

They refused, citing California's shield law in a successful legal defense that strengthened the rights of student journalists. As Liu said, "We are not willing to destroy our journalistic integrity by giving up our confidential sources, we got this information on the condition of anonymity, from people that trusted us."

BUYING FRIENDS AT CITY HALL

Bay Guardian News Editor Rebecca Bowe and Reporter Joe Fitzgerald Rodriguez are being honored with a Journalist Award for "Friends in the Shadows," (10/8/13) our investiga-

tion of the shady ways that developers and other powerful players buy influence at City Hall.

"Their detailed and thorough account explored a trail of money through myriad city agencies and departments," the awards committee wrote, noting how the paper "used public records, interviews and independent research to probe how developers, corporations and city contractors use indirect gifts to city agencies to buy influence."

NEWS FROM INSIDE

For accomplishing "extraordinary journalism under extraordinary circumstances," The San Quentin News is being honored with a News Media Award. It is California's only inmate-produced newspaper, and one of the few in existence worldwide.

The San Quentin News publishes about 20 pages monthly, and has a press run of 11,500 for inmates, correctional officers, staff, and community members. It's distributed to 17 other prisons throughout California.

Under the scrutiny of prison authorities, the inmate journalists and volunteers wound up covering a historic prison hunger strike, the overcrowding of the prison population, and the denial of compassionate release for a dying inmate, an octogenarian with a terminal illness.

EXPOSING TORTURERS

The Western Hemisphere Institute for Security Cooperation (WHINSEC), better known as the name it held prior to 2001, the School of the Americas, is a combat training school for Latin American soldiers and commanders, with many graduates going on to commit human rights atrocities.

School of the Americas Watch founder Judith Litesky, a former nun, and Theresa Cameranesi, filed a lawsuit in federal court in San Francisco seeking the list of those who had gone through courses that include counter insurgency techniques, sniper training, psychological warfare, military intelligence, and interrogation tactics.

Last year, the pair won a significant victory when a federal judge in Oakland ruled that the government

could not cite national security reasons in withholding the names. Although the case is ongoing, they are being honored with a Citizen Award.

FIGHTING CORPORATE SNOOPS

In 2008, journalists from The New York Times and BusinessWeek looked to Terry Gross of Gross Belsky Alonso for legal counsel in a case against Hewlett-Packard. In a staggering display of corporate snooping, the tech giant had illegally obtained private telephone records of the journalists, in an attempt to gain access to the identities of their sources.

Gross has also defended journalists against police in cases regarding media access for breaking-news events, and he's helped to expand the rights of online journalists. This year, Gross will receive the FOI Legal Counsel Award.

BAD BRIDGE, GOOD JOURNALIST

Sacramento Bee Senior Investigative Reporter Charles Piller will be honored with a Journalist Award for exposing corrosion problems in the long delayed, cost-plagued eastern span of the San Francisco-Oakland Bay Bridge. His breaking story and subsequent follow-ups revealed Caltrans' inadequate corrosion testing, as well as inadequate responses to bridge inspectors who for more than two years warned Caltrans of water leaks and corrosion — only to go unheeded.



SUNSHINE COLUMNIST

Editorial and Commentary Award winner Daniel Borenstein, who writes for the Bay Area News Group, issued a strong response to a legislative attack on California's Public Records Act last year, ultimately helping to defeat proposed changes that would have gutted the law.

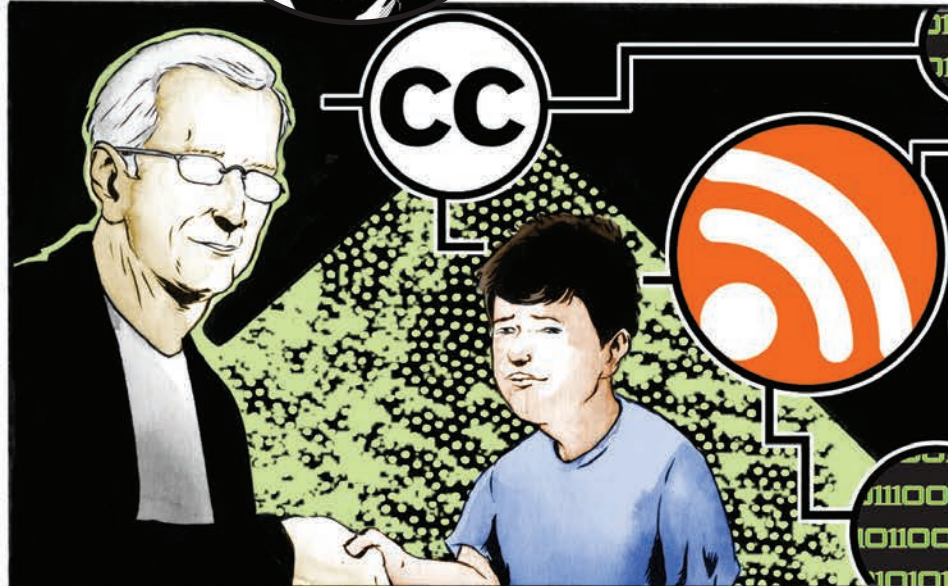
"Without the state Public Records Act, we would never know about the Oakley City Manager's \$366,500 taxpayer-funded mortgage scheme, the Washington Township hospital CEO's \$800,000-plus annual compensation or the retired San Ramon Valley fire chief's \$310,000 yearly pension," Borenstein wrote in one of his columns. "We would be ignorant of broken bolts on the Bay Bridge, the cover-up of Moraga teachers sexually abusing students, a BART train operator who collected salary and benefits totaling \$193,407, the former BART general manager who received \$420,000 the year after she was fired or the Port of Oakland executives who spent \$4,500 one night at a Texas strip club." **SFBG**

FEW HAVE SHAPED THE INTERNET LIKE AARON SWARTZ. A PROGRAMMER AND INTERNET FREEDOM ADVOCATE, SWARTZ'S ACTIVISM CHALLENGED THE NOTION THAT INFORMATION SHOULD BE OWNED. AN OPEN WEB, HE ARGUED, IS KEY TO THE BETTERMENT OF HUMANITY.



HIS LIFE ENDED ABRUPTLY, AT THE AGE OF 26. MANY HAIL HIM AS A HERO, FIGHTING THROUGH HIS DEMONS. SWARTZ PIONEERED TECHNOLOGY DEDICATED TO FREE AND OPEN ACCESS TO INFORMATION. HE HELPED INSPIRE AN ONGOING NATIONAL MOVEMENT AGAINST ONLINE CENSORSHIP.

SWARTZ TAUGHT HIMSELF TO READ BY AGE 3. AT 13, HE'D TAUGHT HIMSELF TO BUILD APPS AND WEBSITES. HIS ONLINE ENCYCLOPEDIA, CALLED INFO NETWORK, WON HIM A GRANT AND A TRIP TO MIT, WHERE HE MET THE PEOPLE WHO WERE BUILDING THE INTERNET.



SOON AFTER, HE BUILT RSS, THE BACKBONE OF ONLINE NEWS DISTRIBUTION. AT 15, HE WAS ALREADY DEVELOPING AN ETHOS: THAT ALL KNOWLEDGE SHOULD BE ACCESSIBLE TO EVERYONE.

HIS FIRST JOB WAS CODING FOR CREATIVE COMMONS, AN ONLINE COMMUNITY ENCOURAGING DISTRIBUTION OF FREE CREATIVE WORKS.

A FEW YEARS LATER HE CO-FOUNDED REDDIT, A NEWS COMMENTING SITE THAT GREW TO ATTRACT MILLIONS OF USERS. PHILOSOPHICAL AND CODING CHALLENGES PRESSURED THE PARTNERS, BUT BIG MONEY AND BIG OFFERS SOON FOLLOWED.

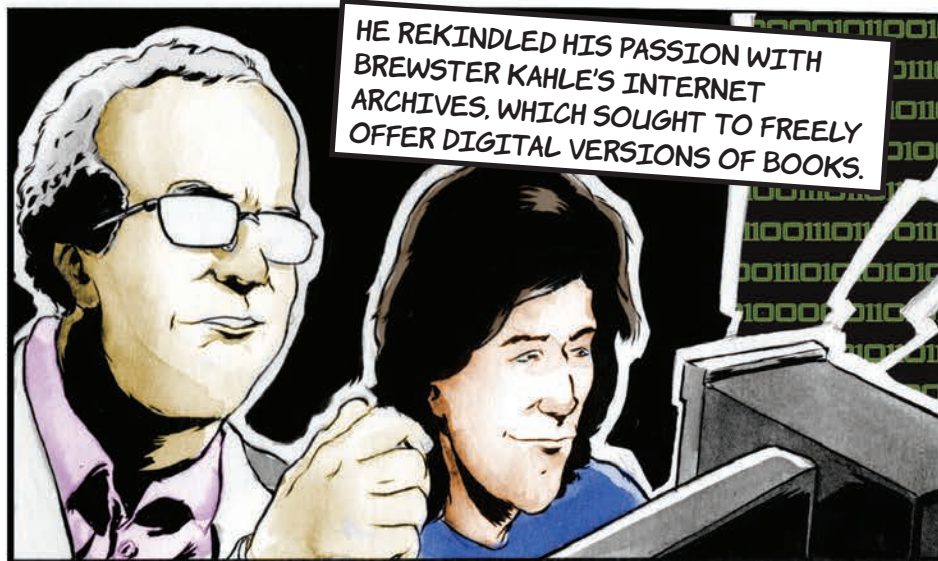
THE SALE MADE HIM A MILLIONAIRE.



SWARTZ MOVED TO SF TO WORK ON REDDIT FOR CONDE NAST. HE WROTE: "I WAS MISERABLE. I COULDN'T STAND SAN FRANCISCO. I COULDN'T STAND OFFICE LIFE ... I THOUGHT OF SUICIDE. I RAN FROM THE POLICE. AND WHEN I GOT BACK ON MONDAY MORNING, I WAS ASKED TO RESIGN."



HE REKINDLED HIS PASSION WITH BREWSTER KAHLE'S INTERNET ARCHIVES, WHICH SOUGHT TO FREELY OFFER DIGITAL VERSIONS OF BOOKS.



BOWING TO PRESSURE FROM THE FILM AND MUSIC INDUSTRIES, CONGRESS DRAFTED AN INTERNET CENSORSHIP BILL, THE STOP ONLINE PIRACY ACT.

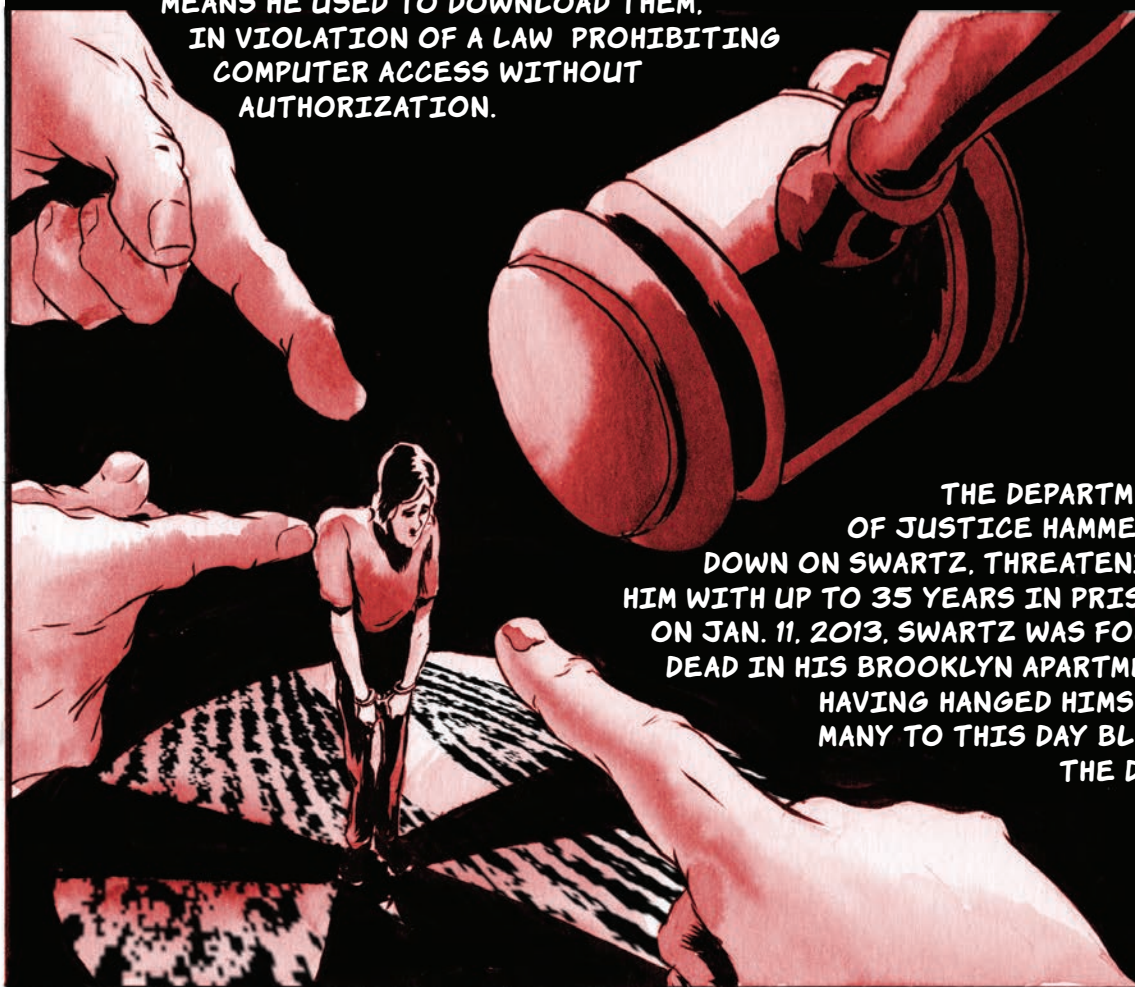


IN HIS 20S, SWARTZ FOUNDED DEMAND PROGRESS, GALVANIZING THE INTERNET AGAINST SOPA AND ITS TWIN, PROTECT INTELLECTUAL PROPERTY ACT. ON JAN. 18, 2012, OVER 50,000 WEBSITES WENT BLACK IN PROTEST. CONGRESS RELENTED, AND THE BILL WAS DEFEATED.



SWARTZ, NOW AN INTERNET FOLK HERO, CARRIED THE OPEN INTERNET BATTLE TO ACADEMIA. IN KEEPING WITH HIS ETHOS, HE ALLEGEDLY ILLEGALLY DOWNLOADED 4.8 MILLION PAYWALLED ACADEMIC PAPERS FROM JSTOR. THE INDICTMENT SAID HIS INTENT WAS TO DISTRIBUTE THE MATERIAL, BUT HE WASN'T CHARGED WITH STEALING THE ACADEMIC PAPERS, WHICH HE WAS ENTITLED TO ACCESS. INSTEAD, HE WAS PROSECUTED FOR THE TECHNICAL MEANS HE USED TO DOWNLOAD THEM.

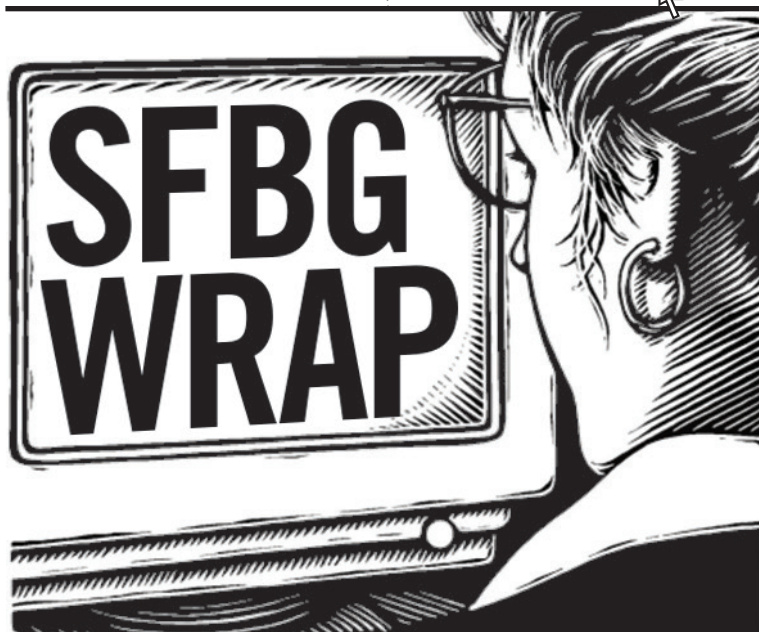
IN VIOLATION OF A LAW PROHIBITING COMPUTER ACCESS WITHOUT AUTHORIZATION.



THE DEPARTMENT OF JUSTICE HAMMERED DOWN ON SWARTZ, THREATENING HIM WITH UP TO 35 YEARS IN PRISON. ON JAN. 11, 2013, SWARTZ WAS FOUND DEAD IN HIS BROOKLYN APARTMENT, HAVING HANGED HIMSELF. MANY TO THIS DAY BLAME THE DOJ.



INSPIRED BY SWARTZ, ADVOCATES CARRY ON THE FIGHT AGAINST INTERNET CENSORSHIP AND FOR REFORMING THE LAW SWARTZ ALLEGEDLY VIOLATED: THE COMPUTER FRAUD AND ABUSE ACT. THE ELECTRONIC FRONTIER FOUNDATION, DEMAND PROGRESS, AND THE INTERNET DEFENSE LEAGUE CONTINUE TO PUSH FOR LEGISLATIVE REFORM.



SF BANS WATER BOTTLES

San Francisco continues to lead the way in the nation's environmental policy, with the Board of Supervisors on March 4 voting unanimously to bar the city from buying plastic water bottles and to ban distribution of plastic water bottles smaller than 21 ounces on city property starting Oct. 1. The ban excludes city marathons and other sporting events.

"We all know with climate change, and the importance of combating climate change, San Francisco has been leading the way to fight for our environment," Board President David Chiu, who authored the legislation, said at the hearing. "That's why I ask you to support this ordinance to reduce and discourage single-use, single-serving plastic water bottles in San Francisco."

Chiu held up a water bottle at the board meeting, a quarter of the way full with oil, to illustrate how much oil is used in the production and transport of plastic water bottles. He also reminded San Franciscans that the current fad of buying bottled water only started in the 1990s when the bottled water industry mounted a huge ad campaign that got Americans buying bottled water.

Somehow, Chiu noted, "for centuries, everybody managed to stay hydrated." (Francisco Alvarado)

MASS ACTION AGAINST KEYSTONE XL

Nine environmental activists were arrested in San Francisco for marching through the Financial District and entering One Spear Tower on

March 3, the building that houses local offices of the State Department, to express opposition to the proposed Keystone XL pipeline.

A day earlier, a mass protest against the oil pipeline was staged outside the White House in Washington, D.C. Roughly 200 protesters were arrested after using plastic zip ties to lock themselves to the White House fence.

Meanwhile, thousands more have made a vow — at least in the sense of clicking to add their name to a petition — to engage in peaceful civil disobedience if President Barack Obama grants ultimate approval for the oil infrastructure project, which would transport 830,000 barrels of crude oil from Canada to the Gulf Coast.

Nonprofit Credo Action has created an online petition urging people to get ready to respond with peaceful civil disobedience if the pipeline wins final approval. (Rebecca Bowe)

CITY WEIGHS LAWSUIT OVER AIRBNB

The San Francisco City Attorney's Office is finally preparing to take action against the illegal short-term housing rentals facilitated by Airbnb, something we've been hearing and that the Examiner reported on March 6 ("SF landlords could face legal fight over rentals on Airbnb, other services"), an action that would address the company's apparent stall tactics.

Despite a business model that violates a variety of San Francisco laws — most notably zoning, planning, and tenant regulations — and Airbnb's flagrant flouting of a 2-year-old city ruling that it should be collecting and paying the city's transient occupancy tax (see "Into thin

air," Aug. 6), the city has appeared unwilling or unable to enforce its laws or address these issues.

"We're aware of multiple housing allegations, including some that community leaders have brought to us," City Attorney's Office spokesperson Matt Dorsey told the Guardian, confirming that the office is considering taking legal action to enforce local laws governing short-term housing rentals but refusing to provide details.

Board of Supervisors President David Chiu took on the problem over a year ago, working with the company and its critics to develop compromise legislation that would legalize and tax the activities of Airbnb and its hosts, but the multilayered legal and logistical challenges in doing so have so far proven too much for the otherwise effective legislator.

"My staff has held meetings with Planning staff and its enforcement team to discuss enforcement and related challenges. We've also been in touch with the City Attorney's Office on these issues," Chiu told the Guardian, saying he and his staff have recently been focused on other tenants and secondary unit legislation, but they "plan to refocus on our shareable housing efforts soon." (Steven T. Jones)

BLAMING PEDESTRIANS

ABC7 News Investigative Team's new "investigative report" on pedestrian safety stirred controversy last week as street safety advocates called out the video for its insensitivity towards pedestrian deaths and lax attitude towards unsafe drivers.

Streetsblog SF and others in San Francisco said the report engaged in "victim blaming."

ABC7's pedestrian safety coverage comes on the heels of a number of high-profile traffic collision deaths, including that of 6-year-old Sofia Liu, killed on New Year's Eve. Since then, the Walk First program to create safer streets has garnered more attention, culminating in Mayor Ed Lee's announcement to partially fund safety improvements to the city's most dangerous intersections, to the tune of \$17 million — improvements that languished due to funding gaps since the program was announced in April.

But making all the needed improvements though would cost \$240 million, according to city estimates, and that funding has yet to be identified. Suffice to say, the traffic enforcement debate still rages in San Francisco, with emphasis on

the word "rage."

"We've seen 'blame the pedestrians' from police and in the media," Leah Shahum, executive director of the San Francisco Bike Coalition, said at a pedestrian safety hearing in January. Police Chief Greg Suhr that night apologized for his officers' lax enforcement of drivers, and focus on pedestrians, and pledged to change policies to focus on drivers going forward.

It's too bad ABC 7's I-Team didn't get that memo.

"In San Francisco, simply stepping off the curb can be deadly," ABC reporter Dan Noyes narrates in the video report. The word "deadly" is capped off with a Hollywood-style musical flourish, like a horror movie moments before the big scare.

"Pedestrians are making mistakes over and over again," Noyes narrates. The video cuts to pedestrian after pedestrian looking at cellphones, jaywalking, or otherwise engaging in unsafe behavior. It's fair to say the piece, headlined "I-Team investigates what's causing pedestrian deaths," places responsibility for pedestrian safety squarely on the shoulders of pedestrians. (Joe Fitzgerald Rodriguez)

HIGH-SPEED CHALLENGES

The California High-Speed rail project has been facing resistance that threatens to derail the project. Not only has public support for the \$68 billion project wavered in recent years, now the project faces a legal battle that could delay the project before the first rail is laid.

On March 4, Sacramento County Superior Court Judge Michael Kenny ruled that a lawsuit brought by King County can go to trial. The lawsuit raises questions about the legality of using 2008's voter-approved Prop 1A funding, \$9.95 billion worth of bonds, to upgrade and electrify Caltrain's tracks and incorporate them into the high-speed system.

Another concern was that the proposed high-speed system would not be able to pull through with its promise of a two-hour, 40-minute nonstop ride from downtown San Francisco to Los Angeles' Union Station if the high-speed system had to share tracks with Caltrain.

The lawsuit also threatens to leave San Francisco's new \$4.5 billion Transbay Terminal without its planned underground high-speed rail station, which could be disastrous for that project as well.

None of this seems to faze Rod

Diridon, executive director of the Mineta Transportation Institute, based out of San Jose State University, and former founding board member of the California High-Speed Rail Authority Board. He told the Guardian: "I think that [the project] will happen now. I think that our wonderful governor and our legislative leaders are going make it happen now.... If it was delayed it would only be a matter of time before it came back." (Francisco Alvarado)

RISE UP



WEDNESDAY 12

SF NEIGHBORHOODS ON THE BRINK

Bird and Beckett Books and Records, 653 Chenery, SF. www.birdbeckett.com. 7pm, free. A panel discussion on displacement, gentrification, rising rents, and the loss of affordable housing. Join us to discuss the problems facing longtime residents and renters of modest means — and the gutting and gentrification of San Francisco — as real-estate speculation and a quickly widening income gap drive rents to dizzying heights while the rental supply dwindles. Ellis Act evictions are buffeting many of our neighbors, and the lack of affordable housing affects us all.

THURSDAY 13

SCREENING: TERMS AND CONDITIONS MAY APPLY

Unitarian Universalists Hall, 1924 Cedar, Berk. www.bfuu.org. 7pm, \$5-10 donation, no one turned away for lack of funds. Have you ever read the "Terms and Conditions and Privacy Policies" connected to every website you visit, phone call you make, or app you use? Of course you haven't. But those agreements allow corporations to do things with your personal information you could never even imagine. What are you really agreeing to when you click "I accept"? Find out in this disquieting exposé.

FRIDAY 14

VISUAL ACTIVISM SYMPOSIUM

Brava Theater Center, 2781 24th St., SF. www.sfmoma.com/events. 9am-7pm, free with pre-registration. Join us for a symposium exploring the relationship between visual culture and activist practices. Art can take the form of political and social activism, and activism often takes on specific, and sometimes surprising, visual forms. How is our broader visual culture shaped by activist practices that circulate in public space? Scholars, artists, and activists address these and related questions in a series of presentations, performances, workshops, and interactive projects.

SATURDAY 15

INTERNATIONAL DAY AGAINST POLICE BRUTALITY

Arroyo Park, 7701 Krause, Oak. www.march15oak.noblogs.org. 12pm, free. March 15 has been designated as International Day Against Police Brutality since 1997, as an initiative by radical groups in Montréal and Sweden. Police brutality is nothing new to Oakland, and for the second year in a row we will observe the International Day Against Police Brutality with a demonstration beginning at Arroyo Park in East Oakland. A rally will start at noon, followed by a march at 1pm.

SUNDAY 16

ANONYMOUS INTERNET COMMUNICATION

Niebyl Proctor Marxist Library, 6501 Telegraph, Oak. cuyleruyle@mac.com. 10:30am-12:30pm, free. It's no secret that the NSA was and is secretly spying on people here at home and around the globe. The justification given for this activity is that it can prevent terrorism and crime. While we wait for Congress or the courts to do something, we can right now actively protect our individual privacy, using freely available technical tools and best practices. Keith Davis will discuss the motivations for Internet Anonymity and the different levels of privacy that can be obtained. He also will provide caveats and warnings associated with the use of privacy tools and practices. **SFBG**

FOOD + DRINK



GET YOUR SHRUB ON AT SHED. PHOTO BY TABLEHOPPER

Healdsburg hop

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Not only is the Healdsburg area so damn beautiful (I'm talking about you, Dry Creek and Alexander Valleys) but there are some pretty fab dining and drinking options — and deals in the winter off season. There's always something new happening up there, so let's start planning your next overnighter.

One of the biggest projects to open recently is the ambitious **SHED** (25 North St, Healdsburg. www.healdsburgshed.com), an almost 10,000-square-foot space with a market, café, and event center upstairs with a big kitchen. You can dine outside on the front or side patio, or just get a glass of wine from the tap list. Kombucha and kefir also come on tap, and the Home Farm peach-Champagne vinegar shrub cocktail is a dream. Yeah, it's all so homesteady.

The owners (Cindy Daniel and Doug Lipton) also have the 16-acre Home Farm in Dry Creek Valley, so the menu's ingredients are peak-of-season. For lunch, I had a delicious salad with three kinds of squash spiked with cumin, herbed barley, tahini-yogurt dressing, cilantro, and sesame seeds. I returned for breakfast on the go before I had to head

back to SF, picking up a cappuccino (beans from the local roaster **Flying Goat**), a house-baked kouign amann, and I was happy to score some pastured eggs to bring home. It's a fun place to browse, offering house-milled flours, unique products like sorghum, beautiful knives, and pottery, and be sure to check the schedule for cool events with guest chefs and talks.

Now that springy weather is here, I'm looking forward to hanging out again on the back patio of **Bravas Bar de Tapas** (420 Center, Healdsburg. www.starkrestaurants.com/bravas.html) and pretending I'm in Barcelona, drinking a killer gin and tonic, and cruising my way through the tapas menu — like salmorejo, a plate of sliced-to-order Fermin jamón Ibérico, and pan tomate.

You could do like the table-hopper does and start your night at Bravas, and then amble on over to **Pizzando** (301 Healdsburg Ave, Healdsburg. www.pizzandohealdsburg.com) for a salad and one of my favorite dishes in the area: crispy chicken legs. Chef Louis Maldonado brines the legs and then cooks them like Korean fried chicken, with a nice bit of heat. If you live for fried chicken, you'll want to check these

CONTINUES ON PAGE 16 >>

FREE HOMES FOR THE HOMELESS

ARTIST PROJECT PROPOSAL

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BAY-GUARDIAN

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

WEDNESDAY AUGUST 13

THURSDAY AUGUST 14

FRIDAY AUGUST 15

SATURDAY AUGUST 16

SUNDAY AUGUST 17

TUESDAY AUGUST 18

FOOD + DRINK

HEALDSBURG HOP
CONT>>

out. There are also some creative pizzas that come out of the wood-fired oven (um, hi, porchetta pizza).

Another place firing up an array of tasty pizzas is **Campo Fina** (330 Healdsburg Ave, Healdsburg. www.campofina.com), which also sports a bocce ball court in the back, a hit with the locals (who have teams!). The menu skews Italian — the owners are also behind nearby Scopa — with hearty dishes, including famed meatballs, tomato-braised tripe, grilled lamb chops, and popular honey-roasted carrots. The cocktails are good, and it's a fun place to hang out.

When I'm in the area, I find it hard to pass up a chance to dine at Dino Bugica's **Diavola** (21021 Geyserville Ave, Geyserville. www.diapolapizzeria.com) in nearby Geyserville. Not only are his pizzas completely destination-worthy, but his salumi is excellent. Love the farm-fresh salads and seasonal vegetables, and the pastas also rule. Diavola's got a great, warm atmosphere as well — it's a good place to take in the Geyserville scene.

As for where to stay, if your budget allows (or maybe you're there mid-week), **h2hotel** (219 Healdsburg Ave, Healdsburg. www.h2hotel.com) is the spot. It has a natural-modern style, and is very eco (it's LEED-certified). See if you can get a room with a deep Japanese-style soaking tubs. There's a solar-heated pool in the back, and the downstairs bar (Spoonbar) is tops — you can just stumble upstairs to bed when it's time to call it a night.

There are plenty of shops to browse — cute vintage shop Seahoney is a must — and tasting rooms dot the town: The new **Cartograph** (340 Center, Healdsburg. www.cartographwines.com) features some nice, cool climate pinots, and the food and wine pairings at **Partake by K-J** (241 Healdsburg Ave, Healdsburg. www.partakebykj.com) highlight produce sourced from its own farm and are really well thought-out, enough so to squelch any suspicion that you're just getting a run-of-the-mill touristy experience.

Last tip: Be sure to grab a donut-muffin from **Downtown Bakery & Creamery** (308A Center, Healdsburg. www.downtownbakery.net), a perfect companion for wine-tasting jaunts. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column: subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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WEDNESDAY/12

● FREDDIE RAINBOW PRESENTS "GENDER NIGHT"

It's no secret that comedy is a male-dominated business. For years, there's been this stereotype that women aren't funny. Honestly, how often do you see a comedy with a female lead? While movies like *Bridesmaids* and *Ghost World* are few and far between, over the past couple of years, women in entertainment have been speaking out against this double standard. "Gender Night" is the most recent development. Comedian and ardent supporter of gender equality, Freddie Rainbow presents an encore presentation of comedy from California's finest comedienues. Expect jokes about shopping and love as well as fart jokes. Girls fart too, get over it. "The only reason to miss this show is if you hate women," says the comedy club website. "Please don't hate women." (Laura B. Childs)

8pm, \$15
Punch Line Comedy Club
444 Battery, SF
(415) 397-7573
www.punchlinecomedyclub.com

THURSDAY/13

● SHPONGLE

For more than 15 years, English DJ and producer Simon Posford and Australian flutist Raja Ram



have collaborated to produce expansive, mind-bending, psychedelic music. Fans are still raving about how Shpongole rocked Oakland's Fox Theater just before Halloween 2011, when Posford and Ram played with a live band and an ensemble of colorful dancers. Posford, who takes to the decks for this show in support of the duo's latest album *Museum of Consciousness* (Twisted Records), was a major contributor to the frenetic psy-trance scene that

MAGIC, COLOR, FLAIR: THE WORLD OF MARY BLAIR SEE SATURDAY/15



blossomed in Britain in the early '90s. Those early musical influences shine through in the track "How the Jellyfish Jumped the Mountain," an intricate, mid-tempo, 10-minute journey through filtered melodies, distorted vocal samples and catchy bass lines. (Kevin Lee)

With Desert Dwellers, Vokab Kompany
8 pm, \$27.50 advance, \$30
The Regency Ballroom
1300 Van Ness, SF
(415) 673-5716
www.theregencyballroom.com

● LITTLE MINSKY'S BURLESQUE CABARET

Boasting what some have called both the best pizza and jazz in the city (can you really beat that combination?), Club Deluxe is



bringing back Little Minsky's Burlesque Cabaret every second Thursday of the month. If you like your cocktails stiff and your burlesque dancers flexible, this is the night for you. Take a trip back in time with a lovely lineup of vintage cabaret performers and Prohibition-era jazz musicians. The night is sure to get hot and heavy, but in the classiest of ways, of course. (Childs)

10pm, \$5
Club Deluxe
1511 Haight, SF
(415) 552-6949
www.pizza-deluxe.com

FRIDAY/14

● SCREEN PRINTING FOR NEWBIES — LATE NIGHT EDITION

Remember the good old days, when your parents signed you up for various art classes or random activities just so they didn't have to deal with you on the weekends or school breaks? Workshop SF is oddly reminiscent

of summer camp. With Jameson lamps, metallic saws, and only the necessary amount of clutter, the NoPa studio offers awe-



some classes from Sewing 101 to Hair Bootcamp to Pickling 101. Tonight, it offers a special late night edition of "Screen Printing for Newbies." Learn the basics of silkscreen printing with an hour-long, hands-on tutorial and two hours of time to print. Bring your own printing supplies or come empty-handed — either way you'll walk out with some cool designs printed on paper, T-shirts, and even beer koozies. (Childs)

8pm, \$42
Workshop
1789 McAllister, SF
(415) 874-9186
www.workshopsf.org

● STEPHEN PETRONIO

It's been a while since we have seen Stephen Petronio's dancers fill a local stage with the interlocking complexities of choreography so fiercely layered — and performed at such speed — that the mind sometimes had difficulties in absorbing it



all. Apparently, given the newest work's name, we can expect some slower passages. In *Like Lazarus Did*, Petronio and his 10 dancers are dancing about death and resurrection, not exactly a hot topic on the traveling dance circuit. But perhaps the subject makes sense for a dancer-choreographer who is close to 60, who was the first male dancer with Trisha Brown — whose troupe is currently on life support — and whose own company is celebrating its 30th anniversary this year. So happy birthday and many more to come. (Rita Felciano)

March 14-15, 7:30pm, \$35-50
Yerba Buena Center for the Arts
700 Howard St. SF
(415) 978-2787
www.ybca.org

SATURDAY/15

● MAGIC, COLOR, FLAIR: THE WORLD OF MARY BLAIR

With a keenly creative outlook and modernist style mixed with bold, beautiful colors, artist Mary Blair helped inspire and design some of the most beloved films and attractions made by Walt Disney Studios during the 1940s and '50s, including *Peter Pan*, *Cinderella*, and *Alice In Wonderland*. This new exhibit features 200 works that examine not only her seminal time and iconic output with Disney but also her early years, as well as her later work as an illustrator for advertising, theatrical sets, clothing, children's books, and much

CONTINUES ON PAGE 18 >>

SATURDAY/15

CONT>>

more. (Sean McCourt)

Through Sept. 7, 2014

10am-6pm, Wed-Mon, \$10 for Blair exhibit only, museum combo ticket \$17-\$25

The Walt Disney Family Museum

104 Montgomery, SF

www.waltdisney.org

SUREANDO: RAMBLING THROUGH THE SOUTH

There is a difference between listening through your ears and listening through your heart. For the latter, there's nothing better than the voice of Chilean cellist



Mochi Parra. This performance will see Parra teaming up with Peruvian native bass virtuoso and Berkeley Jazz School teacher David Pinto to present a concert of South American musical jewels that will undoubtedly set a precedent for the possibilities of these two instruments. There's nothing sparse about this: Pinto's six-stringed bass seems to dialogue with Mochi's commanding interpretations, and the duo's original arrangements combine to create an exquisite orchestration right at the edges of the unpredictable *nueva canción* styles. (Fernando A. Torres)

7pm, \$15

Red Poppy Art House

2698 Folsom, SF

(415) 826-2402

www.redpoppyarthouse.org

THE SAN FRANCISCO INTERNATIONAL CHOCOLATE SALON

In the market for a sugar rush? Now in its eighth year, this annual smorgasbord of all things cocoa-based promises "55,000 square feet of chocolate," in the form of tastings, demonstrations, new product launches, author talks, wine pairings, a "Chocolate Art Gallery," and more. Artisan chocolatiers, confectioners, and self-proclaimed chocolate aficionados from all over the globe will converge at the Fort Mason Center to hear from locals like



John Scharffenberger, chocolate maker at, yes, Scharffen Berger Chocolate, as well as chocolate-obsessed celebrities from the cooking show world. Let's get real: It's been a month since we had any heart-shaped truffles and there



are still a few weeks to go until Cadbury Creme Eggs. Our sweet tooth needs this. (Emma Silvers)

10am, \$20 - \$30, discounts for kids

Fort Mason Center

2 Marina Blvd, SF

www.sfchocolatesalon.com

SUNDAY/16

PORTLAND CELLO PROJECT

Compelling mysteries arise whenever the Portland Cello Project is slated to perform. What sort of ensemble will participate? Will it go all cellists, or will it incorporate some combination of vocals, horns, winds, and percussion? Moreover, what sort of music will it play? Known as an "indie music orchestra," PCP (an affectionate

nickname from fans) unabashedly reappropriates rap, rock, and pop artists, from Kanye West's upbeat "All of the Lights" to Radiohead's melancholic "Karma Police," into provocative covers that defy easy genre classification. The Project's most stirring renditions seem to come from slowing down a track and teaming up with a powerful voice, which seems to naturally emphasize the emotional power of the cello. Accompanied by vocalist Chanticleer Tru, the Project's take on Beck's "Don't Act Like Your Heart Isn't Hard" is a particularly devastating, soul-laden heart-breaker. (Lee)

8pm, \$22 advance, \$26

Yoshi's San Francisco

1330 Fillmore, SF

(415) 655-5600

www.yoshis.com

SUNDAY SAMPLER AT THE BERKELEY REP SCHOOL OF THEATRE

If you've spent more time practicing your Oscar acceptance speech than you'd perhaps like to admit, come out of hiding: Three times a year, the professional thespians at the Berkeley Repertory's School of Theatre hold an afternoon of free acting workshops that are open to the public, to serve as a preview of the school's upcoming programming. Classes for youth, teens, and adults are available, from

Beginning Acting and Musical Theatre to Playwriting and "Acting Violence" — aka how to stage a swordfight without actually injuring your co-workers or yourself. Even if you never go pro, you never know when that last one could come in handy. (Silvers)

1pm, free

Berkeley Repertory School of Theatre

2071 Addison, Berkeley

(510) 647-2972

www.berkeleyrep.org

MONDAY/17

CROSSROADS IRISH-AMERICAN FESTIVAL WITH KATHERINE HASTINGS

For those whose ideal St. Patrick's Day celebration is a little more literary, a little less passing-out-in-your-own-green-puke, this evening honoring the legacy of Irish-American poetry, featuring Sonoma County Poet Laureate Katherine Hastings, should be just the ticket. With her



recently published *Nighthawks*, Hastings has established herself as a poet unafraid to tackle controversial current events in her work, but there's a constant undercurrent of appreciation for nature — she previously edited *What Redwoods Know: Poems from California State Parks* as a benefit for the struggling California State Parks Foundation. And because poets do know how to have fun: Irish soda bread and other Irish treats will be served. (Silvers)

7pm, free

BookShop West Portal

80 West Portal, SF

www.irishamericancrossroads.org

TUESDAY/18

FREE TO PLAY ADVANCE SCREENING

This feature-length documentary, produced by video game developer Valve, takes viewers inside the world of competitive gaming — sorry, e-sports — as three professional gamers travel the world,



competing for a \$1 million prize in the first Dota 2 International Tournament. What was once considered a niche interest is now serious business, with trading and politics that mirror professional sports; Dota 2, a five-person team sport, is especially big in China, where one wealthy man recently bought an entire team for \$6 million. This premiere will feature a live Q&A with the film's creators and other special guests. (Silvers)

8pm, \$25

Castro Theatre

429 Castro, SF

www.castrotheatre.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



FROM LEFT: MOONBELL, SILA MUTUNGI, RECORDS AT THE KNOCKOUT, AND THE QUIET MEN MOONBELL PHOTO BY JIM MITCHELL; SILA MUTUNGI PHOTO BY ALEJANDRO GARCIA, RECORDS AT THE KNOCKOUT, THE QUIET MEN PHOTO COURTESY OF THE BAND



BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL Is there any problem more thoroughly modern, more reflective of the way we measure the value of our experiences, more completely indicative of a charmed First-World life than that of FOMO?

The fear of missing out on a good time is, of course, hardly generational. If all our grandmothers had, at age 16, discovered their friends were throwing a giant party without them, they'd likely be a little hurt — but then they'd be like, "Wait a minute, I'm a garment worker and I make three cents an hour in terrible conditions and women still don't have the right to vote, maybe I have bigger things to worry about." More importantly, they never would have known said party took place unless one of their co-workers at the garment factory said something directly to them about it — which, what gives, bitchy garment factory co-worker?

Now, of course, we have The Internet. And in the prevailing social economy of the times — under whose rules it didn't happen if you didn't Instagram it — an event like the South by Southwest is the perfect storm of conditions for inducing serious FOMO.

Yes, we're bringing you SXSW coverage this week on our website (sfbg.com) — and so will roughly one-third to half your friends on Facebook. Yes, those breakfast tacos look delicious. Hey, cool, that's you and **Lena Dunham** taking a selfie together, with **Edward Snowden** in the background making bunny ears via satellite. Of course we're incredibly jealous that you're seeing [insert band that will be considered cool for the next two years and then become "too mainstream" and then you can tell everyone you saw them way back when at SXSW].

You know what else is cool? Staying in San Francisco. At the risk of sounding like the least-fun

person in the world, it's tough for me not to wonder during events like this — weeks when half the young white-collar people in town defect from the Bay Area en masse — what would happen if half these folks were to spend even *half* of what they're spending elsewhere on the arts scene in San Francisco.

With that in mind, here's a handy guide to musical happenings for those of you who are staying in the Bay Area this week. And remember: Staying home is the new hitting the road.

MOONBELL

Oakland's **moonbell** makes heady, moody, psyched-out shoegaze that doesn't skimp on the requisite wall-of-reverb. There are obvious nods to My Bloody Valentine, but there's also a modern, melodic sensibility here, in no small part thanks to the guitar fireworks layered over floaty vocals that don't sound disaffected so much as they seem to be transmitting emotions — or the soundtrack to a hazy afternoon bender of some kind — from outer space. Its new LP drops April 1, but it'll have some cassette copies available at this show, as bands that record at Tiny Telephone are wont to have. **Barbecue pairing:** A slab of ribs from **Everett & Jones**. Alternatively, one too many greyhounds at **Cafe Van Kleef**.

Wed/12; With That Ghost and White Cloud; 8pm; \$8; New Parish; 579 18th St, Oakland; www.thenewparish.com

SILA MUTUNGI

The Kenyan-born, longtime SF-based singer-songwriter-producer **Sila Mutungi** uses the term Afrofunk to define his music, but the list of influences that announce themselves on his new record, *SuperAfrican*, is an impressively long one: There's **Sly Stone**-esque funk, to be sure, but there's also jazz, more than a little R&B, Latin-infused guitar, bright, big band horns, almost maniacally shouted choruses, and a vibe that

Stayin' put

Don't let SXSW-fueled FOMO get to you — there's plenty going on in our own backyard

pays homage to the country of his birth. This record release show will also mark the release of a comic book by the same name, written by Eric K. Arnold, that "focuses on a young African superhero who takes on villains in African settings, from refugee camps to diamond mines" — African kids should have a superhero that looks like them, Mutungi explains. All proceeds from the comic book sales will go to onemama.org, a non-profit funding a self-sustaining medical clinic in Uganda. **Barbecue pairing:** Rotisserie chicken, Pete's BBQ. Fri/14; With Sambaxé; 9pm; \$17; The Chapel; 777 Valencia, SF; www.thechapelsf.com

RECORD SWAP

The **Record Swap at the Knockout** has, one would like to imagine, a vibe that would have been in place at the first few SXSW festivals — that of a room full of people who really want to nerd out about music, and have found a tiny little corner of the world to do it in. Unlike the current state of SXSW, you probably won't find any tech talks or marketing gurus; it's not known for inciting social media mayhem. (It has a Facebook page, but that's about it; if anyone wants to start hashtagging things #rsatk with me next week, you're more than welcome.) This pseudo-monthly party is completely free, and comes with the benefit of

Taqueria Cancun next door. Say what you will about breakfast tacos — yes, they can be very good — I'll take San Francisco Mexican food any day of the week (and at any time of day).

Barbecue pairing: Nope. See previous sentence. Super veggie burrito, black beans, extra hot sauce, please.

Sat/15; 5pm; free; Knockout; 3223 Mission, SF; www.theknockoutsf.com

WE BECAME OWLS

We Became Owls is the name for the musical output of Oakland's Andrew Blair and Ross Warner, Orinda natives and guitarists who've been writing songs together since middle school, plus a cast of rotating supporting characters on the banjo, cello, upright bass, piano, and drums, with lap-steel and sing-along, sit-around-the-campfire-with-a-bottle-of-whiskey choruses front and center. Call them alt-folk, Americana, what have you — these kids have listened to their **Bob Dylan**, and there's a depth to their songwriting, a level of genuine soul in their sound that's not just easy on the ears; they mean it, and that makes all the difference in the world. **Barbecue pairing:** Why, the kitchen at BOTH of course. A cheeseburger, plus copious amounts of PBR. Sat/15; With decker., TaughtMe; 8:30pm; \$12; Bottom of the Hill; 1233 17th St, SF; www.bottomofthehill.com

O'REILLY'S BLOCK PARTY

If you're among the brave souls who will actually be venturing into North Beach during this week-end's St. Patrick's Day tomfoolery (socially-sanctioned, Jameson-fueled screaming in large groups), you could do a lot worse than to catch the lineup at O'Reilly's annual block party. **The Quiet Men** is an eight-piece that takes the structure of traditional Irish folk music and adds elements of rough-hewn, forward-charging punk rock, with half the members taking turns on the writing and lead vocals. Think the **Pogues**, sure, but with less-shitfaced vocals (singer Erin

Vogel's clear voice, in particular, rises above a lot of the chaos), plus members who have clearly taken more of their cues from the **Against Me!** side of the spectrum. Still darn good drinking music. **Barbecue pairing:** I really have to tell you what thematically appropriate foods and beverages to put in your body at a St. Patrick's Day block party? Didn't think so.

Sat/15; With Fergus & Michael, The Hooks, The Government; 1pm; \$10; O'Reilly's Irish Pub & Restaurant; 622 Green, SF; www.sforeillys.com

THE PARMESANS

The Parmesans are a string trio that somehow, over the course of the last year, became the secret favorite local band of every musician I know. It's not hard to see why: Their sense of showmanship is matched by a game-for-anything, lyrical sense of humor, but they're all too damn good at their instruments for any of it to actually be a joke. Throw in tight vocal harmonies layered over mandolin, acoustic guitar, and trumpet, and you get a live band experience that somehow manages to seem like far more than just three dudes on a stage. Their debut LP last year was a bright moment on the SF musical landscape, but we also hear they've been in the studio recently, so this show should have some newly-birthing gems. **Barbecue pairing:** Think about how much money you saved by not going to SXSW — not to mention this show being free. Now try to eat that amount of tater tots and consume that amount of whiskey and beer on the back patio, in the sunshine, surrounded by zero celebrities and, accordingly, zero gawkers, with nary a VIP pass or viral marketing scheme in sight. Later (if you are not dead from attempting this — YMMV), go sleep it off in the sunshine at **Jackson Park**.

Fear of missing what, now? Sun/16; With Sunny Jim Brown, Hay Babes; 4pm, free; Thee Parkside; 1600 17th St, SF; www.theeparkside.com **SFBG**

Make-Out Room



WEDNESDAY 3/12 AT 9PM, FREE! FREE! FREE!
DJS CLUTCH & SIKK LAFFTER PRESENT:
MUSICAL CHAIR DANCE PARTY!

THURSDAY 3/13 AT 10PM, NO COVER!
FESTIVAL '68
SELECTORS: ADAM & VANESSA
ROCKSTEADY, EARLY REGGAE & SKA

FRIDAY 3/14 AT 7:30PM, \$8
SOCIETY • BOSS FIGHT
FOLLOWING AT 10PM, \$5
LOOSE JOINTS
DJ TOM THUMP/DAMON BELL/CENTPEDE
FUNK/SOUL/HIP-HOP/LATIN/AFRO-BEAT

SATURDAY 3/15 AT 7:30PM, \$8
FANTASTIC NEGRITO
PEOPLES
FOLLOWING AT 10PM, \$5
EL SUPERRITMO!
W/ ROGER MAS Y EL KOOL KYLE
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 3/16 AT 7:30PM, \$8
THE BROGUES (POGUES TRIBUTE!)
FISHERMAN'S TIKI PARTY
FEAT: CARMEN SATISFACTION!

MONDAY 3/17 AT 7:30PM, FREE!
SAD BASTARD'S CLUB
JILL OLSON • VIRGIL SHAW
JUSTIN FRAHM • TOM HEYMAN
FOLLOWING AT 10PM, FREE!
WHISKEY RIVER
DJ HANDLEBARS & DJ PRETTY RICKY

TUESDAY 3/18 AT 7PM, \$10
WRITE CLUB!
WE PUNCH YOU W/ OUR WORD FISTS!
FOLLOWING AT 9:30PM, FREE!
LOST & FOUND
DEEP & SWEET 60S SOUL
DJS LUCKY, PRIMO & FRIENDS

WEDNESDAY 3/19 AT 9PM, FREE!
BURN DOWN THE DISCO!
80S DANCE PARTY
DJ 2SHY-SHY & DJ MELT W/U
80S GROOVE, WAVE, GOTH, SYNTH-POP, & MORE!

THURSDAY 3/20 AT 6:30PM, \$10
YOU'RE GOING TO DIE
POETRY, PROSE, & EVERYTHING GOES
FOLLOWING AT 10PM, FREE!
SOUL: IT'S THE REAL THING!
WITH THE SELECTOR DJ KIRK & JON BLUNCK
60S & 70S SOUL

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MUSIC NIGHTLIFE

All disquiet

BY MARKE B.
marke@sfbg.com

SUPER EGO “There is no previous book to this book. There is no *Selected Ambient Works Volume I* book, just as there is no record by the musician Aphex Twin bearing the title *Selected Ambient Works Volume I*. There is, however, a *Selected Ambient Works Volume II* album, released by the British record label Warp in 1994, and this is a book about that album.”

So begins the latest entry in the great, ongoing 33 1/3 book series from Bloomsbury Press, which unleashes one notable writer on one seminal album and prints the often-poetic results. In this case, the “extravagantly opaque, willfully vaporous” chillout room masterpieces of electronic composer Richard D. James, aka Aphex Twin — basically what everyone in the 1990s listened to as they swept up/came down after the rave — get the business from incisive SF writer and archivist Marc Weidenbaum. And really, the pairing couldn’t be any more delicious.

Since 1996, Weidenbaum’s been quietly documenting from the Richmond District all manner of experimental and electronic sounds on his incredible Disquiet.com site. (Some have referenced the site as one of the earliest blogs.) It’s one of our great sonic secrets: Pretty much once a day for the past 18 years he’s been opening ears to everything from random satellite-based sound sculptures and square wave coding antics to looped Sumerian myths and compressed Fugazi-discography experiments.

Named after mysterious early 20th century Portuguese poet Fernando Pessoa’s “fact-less autobiography” *The Book of Disquiet*, Disquiet.com itself had a disquieting beginning. “When I founded Disquiet, I had quit a job I’d had for seven years,” Weidenbaum told me by email. He’d started at Tower Record’s Pulse! Magazine as an editor, then went on to launch its classical magazine and found its first digital publication. “I’d joined Tower because I wanted to work for a magazine that covered all music, which back then was quite an unusual thing. But in time I realized that my seemingly disparate listening had a core thread: that which I first thought of as electronically mediated sound, but eventually I recognized as ‘technologically’ mediated sound.

“Aphex Twin was part of a new generation of musicians who helped focus my ears. Wagon Christ. Shinjuku Thief. DJ Krush. Skylab. Oval. Spring Heel Jack. DJ Olive. Grassy Knoll. They were layered on top of the earlier generations of electronic experimenters, who I was already fond of: Brian Eno, Gavin Bryars, Pauline Oliveros, Laurie Anderson, Robert Fripp, Nicolas Collins, Ikue Mori.... Recognizing that technological focus gave me the comfort to move on.”

And now he’s written a book channeling his feelings for the technological mediation that

RHUBARB AND RADIATOR: WRITER MARC WEIDENBAUM TAKES ON APHEX TWIN’S SEMINAL AMBIENT WORKS. PHOTO BY JORGE COLOMBO



Aphex Twin brought to the fore. The tricky thing, of course, is that Aphex Twin — who’s recently reemerged to perform with and produce insane South African zef-rave act Die Antwoord — is known not just for ethereal, era-framing atmospheric ambience, but satanic electronic audiovisual combustions like “Windowlicker” and “Come to Daddy” as well.

“It’s difficult to name direct descendents of Aphex Twins’ work, because his is a difficult template to fill: that mix of conflicting sounds, both unnerving and soothing; a steady retreat from the public eye, despite obvious extrovert tendencies; moving from a hidden subculture to broad awareness. It’s hard to figure out what past figure he was himself a contemporary version of. But so many musicians bridge the worlds of club and art music these days” — Weidenbaum mentions SF-founded duo Matmos and local composer Mason Bates — “and part of the reason is because of the ground that Aphex Twin broke.”

Fitting therefore, that the release party at City Lights bookstore on March 20 will also be a showcase of contemporary electronic music. “I’ve run an online music-making group since the start of 2012, called the Disquiet Junto, and that’s put me in touch with a lot of musicians,” Weidenbaum said. “So I’ve been inviting musicians, many though not all from that association, to perform new, original works informed by the Aphex Twin record, and by my book’s take on the record. Specifically, they’ll be doing electronic work derived from the wind chime, which I single out as an early ‘generative’ instrument. I’ll read from my book, and they’ll play live. At City Lights it will be the incredibly talented Marielle Jakobsons, Jared Smith, and subnaught, all of whom live in the Bay Area.” **SFBG**

EXPLORING THEMES FROM APHEX TWIN
WITH MARC WEIDENBAUM AND FRIENDS

Thursday, March 20, 7pm, free
City Lights bookstore
261 Columbus, SF.
www.citylights.com

SHADOW CHILD

Some smooth house from this UK rising star — his cute remix of AlunaGeorge’s “Best Be Believing” got him places — and a nice Thursday knees up with the Lights Down Low crew.

Thu/13, 10pm, free with some YPlan app download business. Monarch, 101 Sixth St, SF. www.monarchsf.com

GUI BORRATO

Revered Sao Paulo techno playboy is back to support protégé act Wish, shooting some sunny vibes all over our last winter weekend.

Fri/14, 9pm, \$20. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

MARTYN

Ethereal UK bass master Martyn joins house hottie Midland and an insane home team lineup including Ghosts on Tape, Bells & Whistles, Kenneth Scott, and the whole As You Like It crew for a top-notch overload.

Fri/14, 9pm-4:30am, \$20. Mighty, 119 Utah, SF. www.mighty119.com

OSUNLADE

One of my favorite not-so-secret pleasures, Yoruban mystic DJ Osunlade takes listeners on a journey deeper than deep. Straight-up spiritual vibes — and he’s playing with deep LA genius Marques Wyatt, too.

Fri/14, 9:30-3:30am, \$15-\$20. Public Works, 161 Erie, SF. www.publicsf.com

PORTABLE AKA BODYCODE

Fantastic, complex-yet-totally-jackable electronic music a la mode from this UK underground favorite, who’ll be bringing his live show to the latest Honey Soundsystem shebang.

Sat/15, 9pm-4am, \$10-\$20. F8, 1192 Folsom, SF. www.feightsf.com

RITA MORENO

The first gay-themed movie I saw was 1976’s infamous *The Ritz* starring the unconquerable Rita Moreno as “Google” — I grew up thinking all gay men hung out in kooky bathhouses making hilarious jokes and having hilarious sex. Thank goddess! Moreno’s in town for a special Castro showing of the camp milestone with towel-clad go-go dancers and a tap-dance tribute.

Sat/15, doors 7:15, show at 8pm, \$38. Castro Theatre, 429 Castro, SF. www.tinyurl.com/RitaRitz

MIGHTY REAL

The fantastic deep house monthly showcases essential Bay Area label Moulton Music, with classic NYC DJ Mr. V and our own gorgeous David Harness moving the crowd into the light.

Sat/15, 10pm-late, \$10-\$20. Mighty, 119 Utah, SF. www.mighty119.com

WEDNESDAY 12

ROCK

Boom Boom Room: The Coffis Brothers & The Mountain Men, Evan & The Eccentrics, 9:30pm, \$5.
Bottom of the Hill: We Are the In Crowd, William Beckett, Set It Off, State Champs, 7pm, \$14.
Brick & Mortar Music Hall: Carsick Cars, Flavor Crystals, White +, Seventeen Evergreen, 9pm, \$7-\$10.
Hotel Utah: The Blaqks, The Fourth & King, Dig Deeper, 8pm, \$8.
Knockout: Crabapple, Nervous, Ritual Control, Apriori, 9pm, \$5-\$10.
Milk Bar: The Y Axes, Chaos of Birds, The Cuss, Sean McArdle, 8pm, \$5.

DANCE

Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.
Cat Club: "Bondage A Go Go," w/ DJs Damon, Tomas Diabolo, & guests, 9:30pm, \$5-\$10.
Cliff Hotel, Redwood Room: "Sessions 007," w/ Doug Ellington, DJ Seven, Dean Samaras, Marija Dunn, Richard Habib, 6pm, free.
Club X: "Electro Pop Rocks," with A.C. Slater, Harris Pilton, Sound It Out, Icky Habit, Sonny Daze, J.J. Aguilar, Freddie Fiers, Cereal Killer, 9pm, \$15-\$20.
Edinburgh Castle: "1964," w/ DJ Matt B & guests, 10pm, \$2.
Elbo Room: Manics, Christian Crow, Light Echo, Poppang DJs, 9pm, free.
F8: "Housepitality," w/ Psychemagik, Cole, Fil Latorre, Joel Conway, Thick Frames, 9pm, \$5-\$10.
Infusion Lounge: "Indulgence," 10pm
Lookout: "What?," w/ DJ Tisdale, 7pm, free.
Madrone Art Bar: "Rock the Spot," 9pm, free.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.

ACOUSTIC

Plough & Stars: Daniel Seidel, 9pm
Yoshi's San Francisco: Ben Taylor, The Lady Crooners, 8pm, \$22-\$25.

THURSDAY 13

ROCK

50 Mason Social House: Goose Storm, Command Control, 10pm, free.
Amnesia: Frozen Folk, Mosshead, Brasil, 9pm, \$5-\$7.
Bottom of the Hill: Dangermaker, El Terrible, Taxes, 9pm, \$10.
El Rio: The Shape, The Green Door, R&Y, 8pm, \$5.
Hemlock Tavern: Chris Forsyth & The Solar Motel Band, Meg Baird, Earth Jerks, 8:30pm, \$7.
Rickshaw Stop: Pamela Parker, Robin Applewood & Kenny Crowley, Berel Alexander, 8pm, \$10.
S.F. Eagle: Flying Teeth, Predator Prey, The Loyd Family Players, Bates & Brown, 9pm, \$10.

DANCE

Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.
Balancoire: "Electric Swingset," 7:30pm, \$10.
Cafe: "¡Pan Dulcel," 9pm, \$5.
Cat Club: "Class of 1984," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6.
Cellar: "XO," w/ DJs Astro & Rose, 10pm, \$5.
Club X: "The Crib," 9:30pm, \$10, 18+.
Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30pm, \$5-\$8.
Infusion Lounge: "I Love Thursdays," 10pm, \$10.
Madrone Art Bar: "Night Fever," 9pm, \$5 after 10pm
Monarch: "Lights Down Low," w/ Shadow Child, Richie Panic, Split, Justin Milla, 9pm, \$15.
Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9pm
Ruby Skye: "Awakening," w/ Blasterjazz, 9pm, \$15.
Underground SF: "Bubble," 10pm, free.
Vessel: "Base," w/ Infinity Ink, 10pm, \$5-\$10.

HIP-HOP

Milk Bar: "Be Twn the Brks: S.F. Edition," w/ DJs Shortkut, Lean Rock, Jus Jones, and Kid Peace, 10pm, free-\$5.
Skylark Bar: "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, more, 10pm, free.

ACOUSTIC

Chapel: "The Britgrass Invasion: An All-Bluegrass Tribute to the Music of the Beatles," w/ Nat Keefe, Belle Monroe, more, 8pm, \$15.

Hotel Utah: "The Songery," w/ Patrick Chabot, Bernie & The Wolf, Karl McHugh, 9pm, \$10.
Independent: Agnes Obel, 8pm, \$20.
Plough & Stars: Emperor Norton Céili Band, 9pm
Yoshi's San Francisco: Rick Springfield, 8pm, \$99.

INTERNATIONAL

Bissap Baobab: "Pa'Lantel," w/ Juan G, El Kool Kyle, Mr. Lucky, 10pm, \$5.
Cafe Cocomo: N' Rumba, DJ El de la Clave, 8pm, \$12.
Red Poppy Art House: "Salaam, Shalom, Coming Together," w/ Lior Tsarfaty, Bouchaib Abdelhadi, Elaine Kreston, more, 7:30pm, \$20-\$25.
Verdi Club: The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9pm, \$10-\$15.

COUNTRY

Atlas Cafe: Jinx Jones & Jessica Rose, 8pm, free.
Parlor: "Twang Honky Tonk & Country Jamboree," w/ DJ Little Red Rodeo, 7pm, free.

FRIDAY 14

ROCK

50 Mason Social House: The Lurk, The Night Falls, Shuttlesworth, Your Cannons, State to State, 8pm
El Rio: Valiant Steed, DJ Emotions, 10pm, free.
Elbo Room: The Space Lady, Bronze, Group Rhoda, DJ Special Lord B, 9pm, \$8-\$10.
Hemlock Tavern: Insect Surfers, The Chuckleberries, Saucy Jacks, 9pm, \$8.
Make-Out Room: Society, Boss Fight, 7:30pm, \$8.
Milk Bar: Kandiak, Michael Van & The Movers, Tektite, The Institution, more, 6:30pm, \$13.
Rickshaw Stop: Sister Crayon; Bells Atlas; Astronauts, etc., 9pm, \$12.
Slim's: The Sam Chase, Bonnie & The Bang Bang, Before the Brave, 9pm, \$12-\$15.
Sub-Mission Art Space (Balazo 18 Gallery): Psychic Jiu-Jitsu, Jam, Clumsy Concentration, The Twitches, 8:30pm, \$5.

DANCE

1015 Folsom: "Turnt," Emissions Festival pre-party w/ Mayhem, Antiserum, more, 10pm, \$15-\$25.
Amnesia: "Indie Slash," 10pm, \$5.
Audio Discotech: Cassian, R3y, 9pm, \$10 advance.
Beaux: "Manimal," 9pm
Cafe: "Boy Bar," w/ DJ Matt Consola, 9pm, \$5.
Cat Club: "Dark Shadows," w/ DJs Daniel Skellington, Melting Girl, more, 9:30pm, \$7.
Cellar: "F.T.S.: For the Story," 10pm
EndUp: "Trade," 10pm, free before midnight.
F8: Tribal Roots Revival w/ FatChanceBellyDance, Unmata, Jill Parker's Foxglove Sweethearts, and more, 9pm, \$15.
Grand Nightclub: "We Rock Fridays," 9:30pm
Harlot: "The Animal Party: Miami Mice," w/ Traviswild, The Maurice, 9pm, \$10-\$20 advance.
Infusion Lounge: "Flight Fridays," 10pm, \$20.
Lone Star Saloon: "Cubcake," w/ DJ Medic, 9pm
Lookout: "HYSL: Handle Your Shit Lady," 9pm, \$3.
MatrixFillmore: "F-Style Fridays," DJ Jared-F, 9pm
Mercer: "Eightfold," w/ Augustine, Dano, Dave Mak, Tuhin Roy, D Nice, 9pm, \$8.
Mezzanine: Gui Boratto, Elefantz, more, 9pm, \$20.
Mighty: "As You Like It," w/ Martyn, Paul Woolford, Midland, Ghosts on Tape, Bells & Whistles, Kenneth Scott, Phillip Stone, more, 9pm, \$15-\$20.



Monarch: Sunset Sound System, w/ DJ Tennis, Solar, Galen, 9pm, \$10-\$20.
Public Works: "Deep S.F.: Yoruba Gets Deep," w/ Osunlade, Marques Wyatt, 9:30pm, \$10-\$20.
Ruby Skye: tyDi, 9pm, \$20 advance.
Slide: E2F: St. Patty's Edition w/ DJ Twin Spin, 9pm
Supperclub San Francisco: "Womp University," w/ Ross.FM, Frank Nitty, more, 10pm, \$10-\$15.
Underground SF: "Pulse Generator," w/ Jonah Sharp, Cherushii, Clairity, Nightbiscuit, 10pm, free.
Vessel: Sex Panther, Brother Board, 10pm, \$10.
Wish: "Bridge the Gap," w/ DJ Don Kainoa, 6-10pm.

JAZZ

Atlas Cafe: Jazz at the Atlas, 7:30pm, free.
Bird & Beckett: Jimmy Ryan Quintet, 5:30pm, free.
Biscuits and Blues: Lavay Smith & Her Red Hot Skillet Lickers, 7:30 & 10pm, \$24.
Cafe Royale: Ken Husbands Trio, 9pm
Emerald Tablet: Howard Wiley Quintet, 8pm, \$15.

Royal Cuckoo: Wil Blades & Jack Tone Riordan, 7:30pm, free.
Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8.
Top of the Mark: Black Market Jazz Orchestra, 9pm, \$10.

INTERNATIONAL

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cafe Cocomo: Taste Fridays, ft. local cuisine tastings, salsa bands, more, 7:30pm, \$15.
Chapel: Sila, Sambaxé, 9pm, \$17-\$19.
Cigar Bar & Grill: Mazacote, 10pm
Cliff House: Orquesta Conquistador Quartet, 7pm
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.

BLUES

Saloon: Jinx Jones & The KingTones, 4pm; Ron

Thompson, 9:30pm
Yoshi's San Francisco: John Németh & The Bo-Keys featuring Percy Wiggins, 8 & 10pm, \$17-\$26.

FUNK

Independent: Karl Denson's Tiny Universe, Quinn DeVeaux & The Blue Beat Review, 9pm, \$25.
Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.

SOUL

Brick & Mortar Music Hall: Marcus Cohen & The Congress, AgapeSoul, DJ Malachi, 9pm, \$7-\$10.
Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10pm, free.
Knockout: "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, 10pm, \$4.

CONTINUES ON PAGE 22 >>

TRADE-IN EXPO

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- THRU -
SUNDAY, MARCH 16, 2014

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MUSIC LISTINGS

CONT>>

SATURDAY 15

ROCK

Amnesia: Should We Run, 6:30pm, \$7-\$10.
Bender's: Party Force, The Secretions, Texas Thieves, 10pm, \$5.
Chapel: This Will Destroy You, Silent Land Time Machine, 9pm, \$15.
El Rio: Echo & Maw, Odd Owl, Katie Day, 9pm, \$5.
Hemlock Tavern: Purling Hiss, CCR Headcleaner, Blood Sister, 9pm, \$8.
Hotel Utah: Luvplanet, The Windshield Cowboys, Scott Mickelson, 9pm, \$10.
Milk Bar: "The Queen Is Dead," w/ This Charming Band, plus DJs Mario Muse, more, 9pm, \$5-\$8.
Sub-Mission Art Space (Balazo 18 Gallery): The Third

Wheeler, Charles Bronson & The Sundance Kid, Lightstamp, Fighting the Future, Valley Girls, Bat Country, 7pm, \$5.
Thee Parkside: St. Patty's Punk Bash XIV, w/ La Plebe, Crimson Scarlet, Poliskitzo, The Criminals, Rinds, and more, 4:30pm, \$12.

DANCE

Audio Discotech: No Regular Play, David Gregory, 9:30pm, \$10 advance.
BeatBox: "Barracuda," w/ DJs John LePage & Medic, 9pm, \$6-\$10.
Cat Club: New Wave City: Ladies of the '80s," w/ DJs Shindog, Low-Life, Andy T, Prince Charming, and Bishop, 9pm, \$7-\$12.
DNA Lounge: Bootie S.F.: St. Paddy's Party, With DJs Adrian, Entyme, JimiG, Voicedude, Meikee Magnetic, and more, 9pm, \$10-\$15.
El Rio: Cuntained: A Dance Party Extravaganza Benefiting California Coalition for Women Prisoners, w/ DJs Andro & M.L.E. Wax, drag performances, more, 3-8pm, \$5-\$100 sliding scale.
EndUp: "The Show," w/ D-Formation, Ben Seagren, Dean Samaras, Max Gardner, 10pm, \$10-\$20.
F8: Portable, Jason Kendig, Robot Hustle, Josh Cheon, PeePlay, 9pm, \$10 advance.
Harlot: "Modular: 1-Year Anniversary," w/ Oliver Koletzki, Sascha Braemer, Niconé, Pedro Arbulo, MFYRS, 9pm, \$10-\$15 advance.
Infusion Lounge: "Social Addiction," Third Saturday of every month, 10pm, \$20.
Lookout: "Bounce!," 9pm, \$3.
Madrone Art Bar: "Fringe," w/ DJs Blondie K & sub-Octave, 9pm, \$5.
Manor West: Chemistry Saturdays: St. Patrick's Edition, With DJ Cobra and J-Trip., 10pm.
Mighty: "Mighty Real: 3-Year Anniversary & Moulton Music Showcase," w/ Mr. V, David Harness, The Synthe Tigers, Homero Espinosa, 10pm, \$10-\$20.
Monarch: Shake Your Shamrocks, With Sleight of Hands, Patricio, Tamo, Ding Dong, 8Ball, and more., 9pm, \$10.
Neck of the Woods: NYPC (New Young Pony Club), on the upstairs stage, 9:30pm, \$15-\$18.
Powerhouse: "Beatpig," 9pm.
Public Works: "Isis," w/ Tom Trago; Hi, Today; Brittany B (in the OddJob Loft), 9:30pm, \$10-\$15.
Rickshaw Stop: "Gameboi S.F.," w/ VJ LaRock, 9:30pm, \$8-\$15.
Ruby Skye: Wolfgang Gartner, Nick G, 9pm, \$30.
Slide: "Luminous," w/ DJ Zhaldee, 9pm.
Supperclub San Francisco: "Serpents' Lair," w/ Kaminanda, Plantrae, Drumsydyer, Lux Moderna, more, 10pm, \$10-\$30.
Temple: "Crush," w/ J.J. Flores, Myron Eugene, Lucas Med, more, 10pm, \$20.
Vessel: Audrey Napoleon, 10pm, \$10-\$30.

HIP-HOP

Brick & Mortar Music Hall: Oakland Faders vs. Triple Threat DJs, 9pm, \$10-\$15.
John Collins: "The Bump," w/ The Whooligan, 10pm.
Knockout: "The Booty Bassment," w/ DJs Dimitri Dickinson & Ryan Poulsen, 10pm, \$5.
Mezzanine: Scarface, Pos Red, Mark DiVita, 9pm, \$20.
Skylark Bar: "Night Swim," w/ DJ Mackswell, 10pm.
Slim's: Equipto, King Tee, Mac Mall, Totally Insane, Michael Marshall, Solid City, more, 9pm, \$14-\$16.

ACOUSTIC

Bottom of the Hill: We Became Owls, Decker, TaughtMe, 9:30pm, \$10-\$12.
Plough & Stars: The Gas Men, 9pm.
St. Cyprian's Episcopal Church: Nell Robinson, Wendy Burch Steel, 8pm, \$17-\$20.

JAZZ

Cafe Claude: Lori Carsillo, 7:30pm, free.
Center for New Music: Best Coast Jazz Composers Series #5: Karl Evangelista, 7:30pm, \$12-\$15.
Royal Cuckoo: Steve Lucky & Carmen Getit, 7:30pm.
Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8; Gina Harris & Torbie Phillips, 7:30pm, \$10.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm.
Steven Wolf Fine Arts: A Record Is a Record: Roscoe Mitchell, 6pm, free.

INTERNATIONAL

1015 Folsom: Pura: St. Patty's Day, 10pm, \$20.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cafe Cocomo: Pepe y Su Orquesta, DJ EMV, 8pm, \$15.
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5 before 11pm.

CONTINUES ON PAGE 24 >>

Elbo Room

WED 3/12 9PM FREE	COMMUNE WEDNESDAYS MANICS (LIVE) CHRISTIAN CROW (LIVE) LIGHT ECHO POPGANG DJs
THU 3/13 9:30PM \$5 B4 10:30PM \$8 AFTER	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJs/HOSTS PLEASUREMAKER & SENIOR OZ AND RESIDENT PERCUSSIONISTS
FRI 3/14 9PM \$8 ADV \$10 DOOR	ELBO ROOM PRESENTS THE SPACE LADY (SF VENUE DEBUT) PLUS BRONZE GROUP RHODA AND DJ SPECIAL LORD B
SAT 3/15 10PM \$10	SPINNING '60S SOUL 45'S SATURDAY NIGHT SOUL PARTY WITH DJs LUCKY, PAUL PAUL, PHENGREN OSWALD (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)
SUN 3/16 9PM FREE B4 9:30PM \$6 AFTER	DUB MISSION THE BEST IN DUB, ROOTS REGGAE & DANCEHALL WITH DJ SEP, VINNIE ESPARZA (GROOVE MERCHANT/AMOEBA) & JANAKA SELEKTA (SONY MUSIC, INDIA)
MON 3/17 9PM \$5	A ST PATRICKS DAY BLOWOUT MCCREA'S BATTALION CHEAP LIZZY (THIN LIZZY/ CHEAP TRICK TRIBUTE) THE GUVERNMENT ANOTHER TANGENT
TUE 3/18 9PM \$7	BWAX PRESENTS PORRETA ALL NIGHT FORRO PARTY WITH DJs Lucio K & CARIoca PLUS MC P-SHOT AND LIVE GUESTS
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MUSIC LISTINGS

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Public Works: Non Stop Bhangra: St. Patty's Day Bhangra Bash, w/ Delhi 2 Dublin, DJ Jimmy, more, 9pm, \$15-\$20.
Red Poppy Art House: Mochi Parra & David Pinto, 7:30pm, \$10-\$15.
Seventh Avenue Presbyterian Church: Berkeley Choro Ensemble, 7:30pm, \$15-\$20.
Space 550: "Club Fuego," 9:30pm

BLUES

Biscuits and Blues: Kara Grainger, 7:30 pm, \$24.
Saloon: Tony Perez & Second Hand Smoke, 4pm; Daniel Castro, 9:30pm

EXPERIMENTAL

Meridian Gallery: Meridian Composers in

Performance: Elliott Sharp, 7:30pm, \$10.

SOUL

Elbo Room: "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, more, 10pm, \$10.
Yoshi's San Francisco: Deniece Williams, 8 & 10pm, \$32-\$46.

SUNDAY 16

ROCK

El Rio: Saint Patty's Day Celebration, w/ Melted State, Bonnie Sun, and Sweet HayaH, 9pm, \$10.
Hemlock Tavern: Banshee Boardwalk, Nervosas, Modern Man, 8:30pm, \$6.
Hotel Utah: Shady Elders, Stream, 8pm, \$8.
The Independent: Karl Denson's Tiny Universe, Con

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DANCE

1015 Folsom: "Deep Downtown," w/ Tourist, Grenier, more, 9pm, \$10 (free with RSVP before 11pm).
BeatBox: 3"Communion," w/ DJ Corey Craig, 5-11pm, \$10.
Cellar: "Replay Sundays," 9pm, free.
Edge: "80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ Janaka Selekt, DJ Sep, Vinnie Esparza, 9pm, \$6.
EndUp: "T.Dance," 6am-6pm
F8: "Stamina: The World of Drum & Bass," w/ DJ SS, Mampi Swift, Subzero, more, 10pm, free.
Knockout: "Sweater Funk," 10pm, free.
Lookout: "Jock," 3-8pm, \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Monarch: "Black Magic Disko," w/ Clarian, Sergio

Santos, Joel Conway, 9pm, \$10.
Otis: "What's the Word?," w/ DJs Nick Williams, Kevin Knapp, Maxwell Dub, and guests, 9pm, \$5.
Parlor: "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.
Q Bar: "Gigante," 8pm, free.
S.F. Eagle: "Disco Daddy," w/ DJ Bus Station John, 7pm, \$5.
Temple: "Sunset Arcade," 9pm, \$10.

ACOUSTIC

DNA Lounge: Legal Disaster, They Went Ghost, Tasha Kame, Generation Failure, The Fourth & King, Rabbit Quinn, The A6s, more, 6pm, \$10-\$12.
Make-Out Room: The Brogues, 7:30pm, \$8.
Yoshi's San Francisco: Portland Cello Project, 8pm, \$22-\$26.

COUNTRY

Rebel: Dolly Parton gospel tribute night with Our

Lady J and DavEnd, 8pm, \$20-\$25.

MONDAY 17

ROCK

Elbo Room: St. Patrick's Day Blowout, w/ McCrae's Battalion, The Butlers, The Guverment, and Another Tangent, 9pm, \$5.

DANCE

DNA Lounge: "Death Guild," w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Independent: How to Dress Well, Forest Swords, EN, 9pm, \$16-\$18.
Knockout: "Dazzle," w/ Deep Katz, Power Altar, Hot Fruit, DJ Violent Vickie, 9pm
Lookout: St. Patrick's Day w/ DJ Colby B., 5-8pm
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic,

9pm, free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10pm, free.

TUESDAY 18

ROCK

Amnesia: Cellar Doors, Cool Ghouls, 9:15pm, \$7.
Boom Boom Room: Chris Zanardi & High Beamz, 9:30pm, \$5.
Bottom of the Hill: C'est Dommage, Daikon, 9pm, \$8.
DNA Lounge: Eyes Set to Kill, Silver, The Light Iris, 8pm, \$10-\$12.
El Rio: Asthma, Jet Trash, DumbSaints, 7pm, \$5.
Hemlock Tavern: Parachute on Fire, Run Amok, Cables & Arms, 8:30pm, \$5.
Hotel Utah: Matt Jaffe & The Distractions, Lucy

Arnell, Rob Coonrod, Connor Frost, 8pm, \$7.
Knockout: La Misma, The Secret Prostitutes, Turbokrieg, Agonia, DJ Up Yer Rash, 9:30pm, \$8.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
DNA Lounge: "Pow Pow Pow," w/ Doseone, VIRT, Crashfaster, Minusbaby, Derris-Kharlan, Danimal Cannon, Aliceffekt, 7pm, \$10-\$15.
Monarch: "Soundpieces," 10pm, free-\$10.
Public Works: A Current Circus Event: VideoDreams & AudioWonders, w/ Christian Martin, Borris, Mista Savona, more, 8pm, \$5-\$15 advance.
Underground SF: "Shelter," 10pm, free.
Wish: "Tight," w/ DJs Michael May & Lito, 8pm, free.
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ARTS + CULTURE

East Bay grace

Diablo Ballet celebrates its 20th anniversary

BY RITA FELCIANO
 arts@sfbg.com

DANCE Though it's gone mostly unnoticed by us San Francisco-dwelling dance watchers, a remarkable thing has been growing across the bay, on the other side of the tunnel. On March 6, the Walnut Creek-based Diablo Ballet celebrated its 20th anniversary with a gala — without fancy gowns, but with an hour-long program that did what galas are supposed to do: look at the past and the here and now, and say thank-you to a lot of folks.

While it might have been gracious to have acknowledged the contributions of co-founder Lawrence Pech and brothers Nikolai and Viktor Kabaniaev — all of whom danced, choreographed, and contributed to running the company — Diablo Ballet is the product of that still-rare breed in American ballet, a woman artistic director.

When she set out to create Diablo Valley's first professional ballet company, Lauren Jonas had a lot going for herself: a brand new, beautifully equipped theater in what is now called the Leshner Center for the Arts in Walnut Creek; generous private support by ballet-loving local entrepreneurs; and an audience willing to take its chances on a small, easily accessible company. I can't remember how many times in those early years I heard people during intermission commenting on how happy they were "not to have to fight the tunnel."

Above all, Jonas had taste, standards, and knowledge of the available repertoire. Locally trained at Marin Ballet, she had performed in national companies as well as Oakland Ballet under Ronn Guidi, in both 19th and 20th century classics. She also knew that the Bay Area, and other parts of the country, had plenty of professional ballet dancers who were eager to perform, and on whose talent and experience she could draw.

At the gala, the petite and charming Jonas was repeatedly praised for her commitment to community and her capacity for work. She must also have an iron determination to carry out her vision of professionally-danced professional choreography. It may not be easy to say "no" to her.

The auspicious beginnings, which included an orchestra, didn't last. Money dried up because of the economy but also because foundations redirected their priorities. The first to go was the live music; eventually the Leshner facility became too expensive for a full season. There were times when Jonas went back on stage to perform because she couldn't afford to hire another dancer.

That's when Jonas' back-bone kicked in. She didn't change her vision but adapted to the changed circumstances by shifting her per-

formances to the Shadelands Arts Center, one of Walnut Creek's neighborhood rec centers, where the company rehearsed. They attracted new audiences who could never have afforded the ticket prices in the downtown venue.

In some ways Shadelands seems an impossible place for ballet. With no theater lighting, a stage the size of what looks like a large table, and terrible sight lines — recently improved by installed risers — it was difficult to imagine ballet dancers whipping pirouettes and traveling jetés. But they did and they do. The opportunity to see these experienced artists close up, noticing the impetus behind a move or even the fatigue creeping up on them, makes up for much of what is lost in scale.

The gala, which included some history and many tributes, started with a simple but charming waltz by an octet of former dancers. It ended with "Variation and Finale" from Balanchine's *Who Cares?* Rearranged for six dancers by Jonas, with a fine interpretation of Gershwin by Diablo music director Greg Sudmeier and his jazz trio (live music remains important to Jonas), the sextet got the spirit though not always the precision of the original. Robert Dekkers' casual charm, however, didn't keep him from delivering "Variation"'s spitfire turns and beats with utmost confidence.

Dekkers, also Diablo's choreographer in residence, premiered his lengthy and goofy *cares you know not* for Mayo Sugano and Diablo's newest dancers, Tetyana Martyanova and Justin VanWeest.

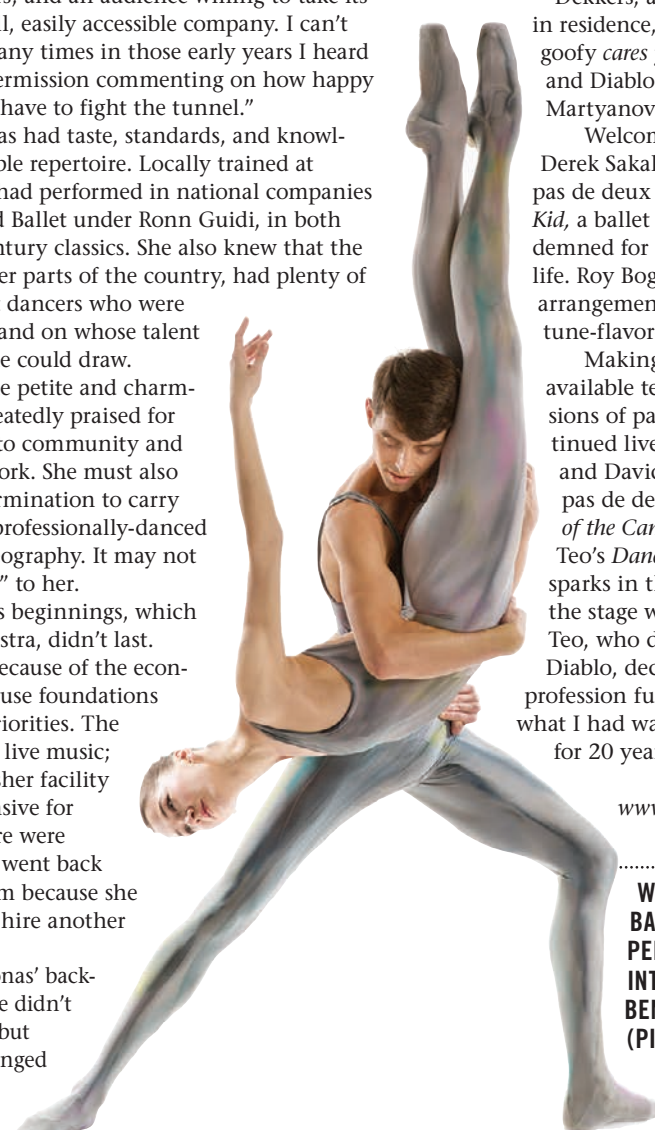
Welcome contributions came from Derek Sakakura and Rosselyn Ramirez's pas de deux in Eugene Loring's *Billy the Kid*, a ballet that in 1938 was much condemned for including gestures drawn from life. Roy Bogas contributed the spiffy piano arrangement of Aaron Copland's cowboy tune-flavored score.

Making good and practical use of available technology allowed filmed versions of parts of a ballet which then continued live on stage. Tina Kay Bohnstedt and David Fonnegra shone in a torrid pas de deux from Val Caniparoli's *Lady of the Camellia*. The dancers in Kelly Teo's *Dancing Miles* at first looked like sparks in the night but live, they filled the stage with jazzy energy. On film, Teo, who danced and choreographed for Diablo, declared his gratitude: "I left my profession fulfilled; I had accomplished what I had wanted to do." Not a bad record for 20 years. **SFBG**

www.diabloballet.org

WHAT'S NEXT: DIABLO BALLET'S APRIL 11 PERFORMANCE, "EMOTIONS INTO MOVEMENT," INCLUDES BEN STEVENSON'S *END OF TIME* (PICTURED, JUSTIN VANWEEST AND TETYANA MARTYANOVA).

PHOTO BY TIFFANY BERTOLAMI-FONG AND MICHAEL MALERBA



ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete listings, see www.sfbg.com.

THEATER

OPENING

Bauer San Francisco Playhouse, 450 Post, SF; www.sfpplayhouse.org. Previews March 18-21, 8pm. Opens March 22, 8pm. Runs Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); March 23 and April 13, 2pm. Through April 19. San Francisco Playhouse presents the world premiere of Lauren Gunderson's drama about artist Rudolf Bauer.

Twisted Fairy Tales Shelton Theater, 533 Sutter, SF; www.leftcoasttheatreco.org. \$15-25. Opens Fri/14, 8pm. Runs Thu-Sat, 8pm. Through April 5. Left Coast Theatre Co. performs the world premiere of seven one-act LGBT-themed plays based on classic children's stories.

Wrestling Jerusalem Intersection for the Arts, 925 Mission, SF; www.theintersection.org. \$20-30. Previews Wed/12-Fri/14, 7:30pm. Opens Sat/15, 7:30pm. Runs Thu-Sat, 7:30pm; Sun, 2pm. Intersection for the Arts presents Aaron Davidman in his multicharacter solo performance piece about Israel and Palestine.

BAY AREA

Arms and the Man Barn Theatre, 30 Sir Francis Drake, Ross; www.rossvalleyplayers.com. \$13-26. Previews Thu/13, 7:30pm. Opens Fri/14, 8pm. Runs Thu, 7:30pm; Fri-Sat, 8pm; Sun, 2pm (no show Sun/16). Through April 13. Ross Valley Players perform George Bernard Shaw's romantic comedy.

ONGOING

Children Are Forever (All Sales are Final!) Stage Werx Theatre, 446 Valencia, SF; www.brownpapertickets.com. \$15. Fri-Sat, 8pm. Through March 22. Writer-performer and comedian Julia Jackson's well acted and consistently funny autobiographical solo show details her and her female partner's attempt to adopt a newborn girl from a young African American mother in Florida. Along the way, Jackson's smart script details the trials, red tape, and unexpected market incentives in the field of adoption for a same-sex, interracial couple. If the generally involving story nevertheless attenuates a little across its two-act structure, Coke Nakamoto's precise direction (which builds on original direction by W. Kamau Bell) offers a lively framework for Jackson's excellent characterizations as well as her frank and interesting commentary on the social, political messiness of certain natural urges. (Avila)

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Hundred Days Z Space, 450 Florida, SF; www.zspace.org. \$10-100. Wed and Sun, 7pm; Thu-Sat, 8pm. Through April 6. Married musical duo the Bengsons (Abigail and Shaun) provide the real-life inspiration and guiding rock 'n' roll heart for this uneven but at times genuinely rousing indie musical drama, a self-referential meta-theater piece relating the story of a young couple in 1940s America who fall madly in love only to discover one of them is terminally ill. As an exploration of love, mortality, and the nature of time, the story of Sarah and Will (doubled by the Bengsons and, in movement sequences and more dramatically detailed scenes, by chorus members Amy Lizardo and Reggie D. White) draws force from the potent musical performances and songwriting of composer-creators Abigail and Shaun Bengson (augmented here by the appealing acting-singing chorus and backup band that also feature El Beh, Melissa Kaitlyn Carter, Geneva Harrison, Kate Kilbane, Jo Lampert, Delane Mason, Joshua Pollock). Playwright Kate E. Ryan's book, however, proves too straightforward, implausible, and sentimental to feel like an adequate vessel for the music's exuberant, urgent emotion and lilting, longing introspection. Other trappings of director Anne Kauffman's elaborate production (including an inspired set design by Kris Stone that echoes the raw industrial shell of the theater; and less-than-inspired choreography by the otherwise endlessly inventive Joe Goode) can add texture at times but also prove either neutral figures or distracting minuses in conveying what truth and heft there is in the material. Ultimately, this still evolving world premiere has a strong musical beat at its core, which has a palpable force of its own, even if it's yet to settle into the right combination of story and staging. (Avila)

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-60. Thu-Fri, 8pm; Sat, 5pm. Through April 18. In his latest solo show, Brian Copeland (*Not a Genuine Black Man*; *The Waiting Period*) explores an infamous crime in his hometown of San Leandro: the 2000 murder of three government meat inspectors by Stuart Alexander, owner of the Santos Linguisa Factory. The story is personal history for Copeland, at least indirectly, as the successful comedian and TV host recounts growing up nearby under the common stricture that "rules are rules," despite evidence all around that equity, fairness, and justice are in fact deeply skewed by privilege. Developed with director David Ford, the multiple-character monologue (delivered with fitful humor on a bare-bones stage with supportive sound design by David Hines) contrasts Copeland's own youthful experiences as a target of racial profiling with the way wealthy and white neighbor Stuart Alexander, a serial bully and thug, consistently evaded punishment and even police attention along his path to becoming the "Sausage King," a mayoral candidate, and a multiple murderer (Alexander died in 2005 at San Quentin). The story takes some meandering turns in making its points, and not all of Copeland's characterizations are equally compelling. The subject matter is timely enough, however, though ironically it is government that seems to set itself further than ever above the law as much as wealthy individuals or the bogus "legal persons" of the corporate world. The results of such concentrated power are indeed unhealthy, and literally so — Copeland's grandmother (one of his more persuasive characterizations) harbors a deep distrust of processed food that is nothing if not prescient — but *The Scion*'s tale of two San Leandrans leaves one hungry for more complexity. (Avila)

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *white*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman (with high-flying choreography by John Paolillo, Drollinger, and Matthew Martin), this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot (involving, among other things, a certain street drug that's triggered an epidemic of poopy pants) — all of it played to the hilt by an excellent cast that includes Martin as Dixie Stampede, an evil corporate dominatrix at the head of some sinister front for world domination called Mal*Wart; Alex Brown as Detective Jack Hammer, rough-hewn cop on the case and ambivalent love interest; Rotimi Agbabiaka as Sergio, gay Puerto Rican impresario and confidante; Steven Lemay as Brandy, high-end calf model and Champagne's (much) beloved roommate; and Nancy French as Rod, Champagne's doomed fiancé. Sprawling often literally across two buxom acts, the show maintains admirable consistency: The energy never flags and the brow stays decidedly low. (Avila)

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.the-speakeasy.com. \$60-90 (add-ons: casino chips, \$5; dance lessons, \$10). Thu/13-Sat/15, 7:40, 7:50, and 8pm admittance times. Boxcar Theater's most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now. An immersive time-tripping environmental work, *The Speakeasy* takes place in an "undisclosed location" (in fact, a wonderfully redesigned version of the company's Hyde Street theater complex) amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-era characters and scenarios that unfold around an audience ultimately invited to wander around at will. At one level, this is an invitation to pure dress-up social entertainment. But there are artistic aims here too. Intentionally designed (by co-director and creator Nick A. Olivero with co-director Peter Ruocco) as a fractured super-narrative — in which audiences perceive snatches of overheard stories rather than complete arcs, and can follow those of their own choosing — there's a way the piece becomes specifically and ever more subtly about time itself. This is most pointedly demonstrated in the opening vignettes in the cocktail lounge, where even the ticking of Joe's Clock Shop (the "cover" storefront for the illicit 1920s den inside) can be heard underscoring conversations (deeply ironic in historical hindsight) about war, loss, and regained hope for the future. For a San Francisco currently gripped by a kind of historical double-recurrence of the roaring Twenties and dire Thirties at once, *The Speakeasy* is not a bad place to sit and ponder the simulacra of our elusive moment. (Avila) **SFBG**

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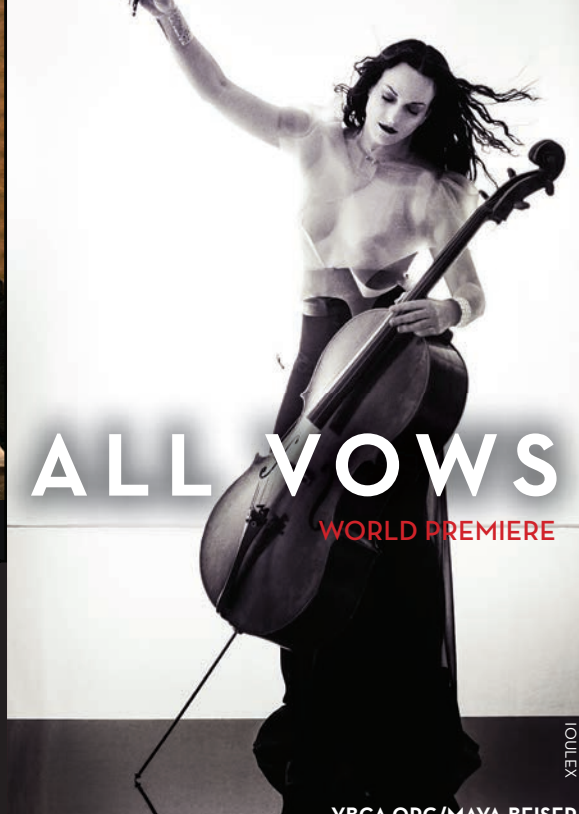
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ARTS + CULTURE GAMER

BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

GAMER Imagine Mario telling Nintendo to piss off.

Fed up, he gathers his fellow video game characters for a venting session: Princess Peach, Master Chief, Lara Croft, Nathan Drake, Sonic the Hedgehog, and other characters, waxing philosophic about more inclusive video games. Games where the damsel isn't stashed in a castle, but included in the hero's journey. Afterward, inspired, they go back to the digital world and make those games a reality.

The Lost Levels un-conference — the brainchild of indie game developers Harry Lee, Fernando Ramallo, Ian Snyder, and Robert Yang — is just like that. Gamers, mainstream developers, and developers-in-training sit in the grass of Yerba Buena Gardens to brainstorm ways to make video games more inclusive for women and other oft-ignored groups in the gaming industry. March 20, it marks its second year, though its location this year may change.

The renegade gamer gathering is held in the shadow of the bigger, better-known Game Developers Conference, a mainstream video game industry meetup at the Moscone Center. Thousands of game developers flock to the annual event, ready to hear ideas from the biggest names in the industry. But an oft-leveled critique of those big-time game developers is that, in America at least, they are often male, straight-identified, and white.

The differences between the two conferences are defined by who's talking, and who's listening. "Lost Levels is a place for those who don't have access to GDC but still need a voice," said Mattie Brice, a newer addition to the Lost Levels organization. GDC's passes start at \$195, but seeing all the panels will set you back a cool \$1,495. That's a daunting chunk of cash for the classic garage-start-up gaming developer, bootstrapping his or her way into the gaming industry. Lost Levels, by contrast, is free.

Fringe indie developers often push boundaries, making games about queer culture or including main characters from different ethnic backgrounds. But Lost Levels talks aren't just limited to ideas on diversifying games. Gamers are invited to jump in with any idea for a presentation. Having one's say about the future of video games is as easy as penning an idea on a bulletin board with a sticky note.

Last year the ideas ranged from outlandish to just the right amount

Boss fight

Indie gamers swap ideas at empowering un-conference Lost Levels

of wacky — say, if the Madden series is getting stale, why not create a fusion football-dating simulation game?

Sometimes the talks were just about getting to know each other. "Whenever we got pizza as a kid, my brother and I would rush to eat it so we had this whole cardboard land," said one scruffy-haired game designer at last year's Lost Levels, speaking in a video on the Lost Levels website. "We'd take a sharpie and fill it in to make our own legend of Zelda map. We'd make our own weapons. I started programming at 14 and made games similar to that."

A peek at 2014's presentations ensures one thing: Talking about the future of games doesn't have to be all that serious. "Sound as a Commodity: I rant about music and how sound is employed/how to employ sound in popular music because MUSIC, GAMES, IT'S ALL THE SAME IF YOU THINK ABOUT IT!" video game composer and sound designer Liz Ryerson writes. And this, from presenter George Buckenham: "I dig eSports and I don't care who knows. I'll talk about how rad they are in some capacity."

Some discussions branch out beyond games, but all are welcome. Few subjects are taboo, and that's the point, Brice says. "The best way to get people speaking about what they really find important is to just let them do it."



The growing interest in Lost Levels, and the issues it and other alternative conferences (like GaymerX, a San Francisco convention aimed at LGBT gamers) raise, may be having an influence on GDC. The event tends to center around technical improvements, but recently made tip-toe advancements into realms of inclusivity. This year, Brice, a noted LGBT gaming advocate, will speak at GDC in a workshop entitled "How to Subversively Queer Your Work."

GDC is making strides in including women as well. Anita Sarkeesian — famous in the gaming world for calling for better representation of women — is slated to receive an award for her "Tropes v. Women" YouTube series. But though the award is nice, mistreatment of women is still a large part of video game stories today. In the mainstream, at least, the tide is far from turning.

To that end, one indie designer is sitting out GDC this year: Anna Anthropy, designer of *Dys4ia*, *The Hunt for the Gay Planet*, and others. This year she's focusing her energy on Lost Levels. "I've been invited to give several talks at GDC and I've turned them all down," she says. "It's stressful and corporate and exclusive."

At Lost Levels this year she'll touch on shifting queer games' focus away from coming-out narratives. Though she's careful to say she doesn't speak for everyone, those in the queer community "play games not to re-experience their victimization, but to escape it," she says.

Last year she tried to encourage GDC audiences to think more about their role in equality, reading from her poem "John Romero's Wives," named for the creator of the classic shooting games *Doom* and *Quake*. It read, in part, "Had to be mistaken for a booth babe. Had to be told to stop talking about it. Had to be the indie game developer who told my friend she could give him a blowjob. Had to hate other women because you were taught to. To call us 'females' like we're another species. Had to be John Romero's wives."

When we asked about the audience's reaction, Anthropy told us many women came up afterwards, telling her they were affected by her reading. The men? Not so much, she said. **SFBG**

Lost Levels will be held March 20, tentatively at Yerba Buena Gardens. Check out LostLevels.net for location updates.

PEACHY: THE LOST LEVELS UN-CONFERENCE STRIVES TO CREATE MORE-INCLUSIVE GAMES WHERE WOMEN ARE INCLUDED IN THE HEROES' JOURNEY, INSTEAD OF CAST TO THE SIDE.

PHOTO VIA WWW.SMASHBROS.COM



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FRIDAY 14



St. Patrick's Day Alley Party Taverna Aventine, 582 Washington, SF; facebook.com/aventinesf. 4pm, free. Plunge headfirst into St. Paddy's weekend with this indoor-outdoor bash, featuring drink specials, Sam's Chowder Mobile food truck, and music from DJs Chris Harnett, Zhaldee, Don Lynch, and FGL DAN.

SATURDAY 15

Funcheap's 2014 Shamrock St. Patrick's Weekend Bash SoMa Streat Food Park, 428 11th St, SF; www.somastreatfoodpark.com. Sat/15-Sun/16, noon, \$5-10; Mon/17, 5pm, free with RSVP (check website for info). Three days of Irish food truck specials, green beer and other "shamrock drinks," and live music. Arrive before noon Saturday and Sunday to get in free.

Irish Bank St. Patrick's Day Block Party 2014 Irish Bank, 10 Mark Lane, SF; www.theirishbank.com. 9am-midnight, \$10 (free before noon). Also Mon/17. Live music starts at noon both days with the Shams, Bog Savages, and DJ Marcus.

"Little Green Men Weekend" Playland-Not-at-the-Beach, 10979 San Pablo, El Cerrito; www.playland-not-at-the-beach.org. 10am-5pm. Through Sun/16. \$10-15. This weekend, little green men refers to Martians *and* leprechauns at this museum of carnival games, antique amusement devices, pinball, and more.

San Francisco's 163rd St. Patrick's Day Parade and Festival Parade begins at the corner of Market and Second Sts and marches to Civic Center Plaza, SF; facebook.com/SaintPatricksDaySF. 11:30am, free. The West Coast's largest Irish history and culture event includes a parade down Market Street (you will not believe how many Irish dance troupes hail from the Bay Area!), followed by a Civic Center party. This year's theme is "A Tribute to the Irish Workers of America."

St. Patrick's Day Block Party O'Reilly's, 622 Green, SF; www.sforeillys.com. Noon-10pm. \$10. Also Mon/17. Today, check out Fergus and Michael, the Quiet Men, Hooks, Guvernment, and the Bad Jones. Mon/17, check out Gas Men, McCrae's Battalion, the Shams, Shanty Town, and Zoo Station.



PHOTO BY CHABA WILK

"St. Patty's Punk Bash XIV" Thee Parkside, 1600 17th St, SF; www.theeparkside.com. 3:30pm-1am, \$12. Music starts at 4:30pm, and here's the order: Dirty Denim, the Rinds, Arnocorps, Nihilist Cunt, Bankrupt District, the Criminals, Poliskitzo, Crimson Scarlet, and La Plebe (pictured).

MONDAY 17

"St. Patrick's Day Blowout" Elbo Room, 647 Valencia, SF; www.elbo.com. 9pm, \$5. With McCrae's Battalion, the Butlers, the Guvernment, and Another Tangent.

St. Patrick's Party Cha Cha Cha/Original McCarthy's, 2327 Mission, SF; www.cha3.com. 6pm-midnight. Corned beef and cabbage, rivers of Guinness, and live Irish melodies by the Frisky Frolics Quartet. **SFBG**

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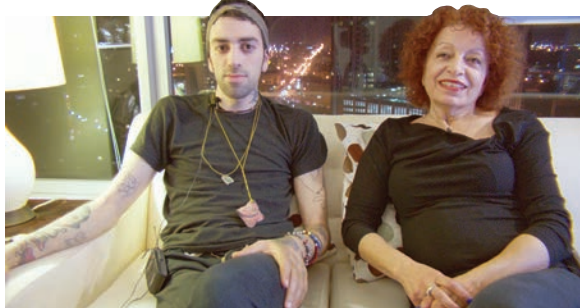
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FROM LEFT: *AMERICAN ARAB*, *STORIES FROM TOHOKU*, AND (IN CIRCLE) *COME DRINK WITH ME*.



Telling tales

Diverse stories take to the screen in CAAMFest's documentary competition

BY CHERYL EDDY
cheryl@sfbg.com

CAAMFEST The feel-good movie of last year's Center for Asian American Media film festival was *The Cheer Ambassadors*, a documentary charting the high-flying accomplishments of Bangkok University's cheerleading team. This year's *The Road to Fame* taps the same performance theme, but there's an undercurrent of melancholy that tugs at each of its peppy subjects. The setting is Beijing's Central Academy of Drama, where young adults envision careers like those of celebrity alums Gong Li and Zhang Ziyi. The reality, of course, is that the majority of them will struggle to get *any* job after graduation, much less realize their show-biz fantasies.

Added pressure is applied by the kids' parents. Though Chinese youth may have adopted Western-style dreams of the spotlight, many in the older generation were denied the chance to go to college or experience any freedom of occupational choice. All of *The Road to Fame's* featured subjects are in the 19-to-21 age range, born in the era of China's one-child policy, so the incentive to succeed is particularly urgent, for both financial and emotional reasons. With two parents and four grandparents looking on, "There are six pairs of eyes on only one child," points out drama teacher Liu Hongmei, whose own martial-arts movie career was supplanted by her desire to work with students.

Given all of these factors, the choice of musical *Fame* — about a performing-arts school teeming with wannabe stars — as the kids' final showcase is wonderfully apt. As a bonus, American teachers with Broadway bona fides (the lead has a hint of Corky St. Clair flair) have come to China to work with the students, including standouts like charismatic Chen Lei, who comes from "a simple family" that expects her to take care of them, frustrating her desires to work abroad; and Wu Heng, a talented singer with luxuriant pop-star hair whose parents joke (or are they joking?) about him supporting them. Tension arises during casting, and the expected backstage drama ensues as "A" and "B" casts are chosen and the kids — already fearing the uncertainty of life post-graduation — start to get a sense of how difficult making it will be. On a side note, *The Road to Fame* is the latest from Chinese-born, US-educated blogger and filmmaker (2005's *Beijing or Bust*) Hao Wu, who was detained by Chinese authorities in 2006 while filming a documentary on Christian Chinese house churches. (Presumably, the government viewed musical theater as a more "appropriate" topic.)

Along with *The Road to Fame*, CAAMFest's documentary competition is composed almost entirely of urgently contemporary tales. In *American Arab*, Iraqi American filmmaker Usama Alshaibi takes a deeply personal look at what it's like to live in the US — specifically, small-town Iowa — post-9/11 with the first name "Usama."

(The results are not entirely surprising.) More compelling is Dianne Fukami and Eli Olson's *Stories From Tohoku*, a sensitive study of Japanese still struggling to rebuild after the devastating 2011 earthquake and tsunami. Interviews with survivors, as well as Japanese Americans (including Kristi Yamaguchi, who visits the region to lend support), illuminate the incredible resilience of people whose communities were completely flattened.

"My history has disappeared, so at this point, all I can do is enjoy my life," says one woman as she points out where her house used to stand. Though not everyone reacted with such calmness — a chef who volunteered at a relief center recalls becoming resentful amid increasing demand for his services — there's an overall sense that the culture's embrace of what Zen Buddhism terms "Gaman," or "enduring the seemingly unbearable with patience and dignity," helps Japanese recoup from tragedy, be it war, internment camps (in the case of Japanese Americans), or natural disaster.

Less elegantly crafted but no less searing is Duc Nguyen's *Stateless*, about the handful of Vietnamese people still holding out hope for resettlement after years or even decades of living as illegal aliens in the Philippines. Aided by a determined lawyer whose practice seems to be their only source of advice and hope, the refugees — unable to return home and live under a post-war regime that's marked them as troublemakers — struggle to get by, with the golden promise of asylum in the US shimmering just out of reach. It's a moving tale, but it's compressed into a 55-minute film that sometimes comes up short on context.

The sole film with experimental leanings in the documentary competition is *Lordville*, a quiet exploration of the nearly abandoned town of Lordville, NY. Though a few determined eccentrics have kept the population of the oft-flooded burg from dipping to zero, it's the past that filmmaker Rea Tajiri, a Lordville resident, is most interested in, thanks to her ownership of a home owned by one of the town's founders. Native American history, misty roads, broken-down houses, ever-present flowing water, and the musings of neighbors, a genealogist, and an environmental scientist fill in this portrait of a place where natural and human history are often at odds, and yet are inextricably bound.

The remaining films in the doc competition: Tenzin Tsetan Choklay's *Bringing Tibet Home*, about a Tibetan artist who smuggles soil out of his embattled homeland for an installation in India; Masahiro Sugano's *Cambodian Son*, about Cambodian American poet and activist Kosal Khiev; and Esy Casey's *Jeepney*, about the Philippines' iconic public-transport buses. **SFBG**

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The art of martial arts

CAAMFest remembers producer Sir Run Run Shaw

BY CHERYL EDDY
cheryl@sfbg.com

CAAMFEST Prolific producer Sir Run Run Shaw, an iconic figure for kung fu movie fans, died Jan. 7 at age 106 after an epic career in cinema. (Amazingly, he did not retire until 2011.) CAAMFest screens a trio of films in tribute: Li Han-hsiang's musical *The Kingdom and the Beauty* (1959); King Hu's *Come Drink With Me* (1966), a major influence on Ang Lee's 2000 *Crouching Tiger, Hidden Dragon* — both feature lethal leading lady Cheng Pei-pei; and Chang-hwa Chung's cult classic 1972 *King Boxer* (*Five Fingers of Death*), which one assumes Quentin Tarantino can recite in his sleep. (You only have to get as far as the title sequence to hear music he used to memorable effect in the *Kill Bill* films.)

Hong Kong International Film Festival Society Executive Director Roger Garcia penned Shaw's obituary for the Jan. 13 Wall Street Journal, noting that "[Shaw's] life and career grew alongside movies' evolution from the black-and-white silents to today's global media industry." Shaw and his brother Runme opened Hong Kong's largest studio in 1959, "a potent artistic and business combination that ushered in the era of Mandarin film production." Shaw Brothers Studio "revolutionized the martial arts genre" via collaborations with directors like *Come Drink With Me's* Hu; it also served as a launch pad for actors who became international stars, like Jackie Chan.

I caught up with the HK-based Garcia by email to ask him a few more questions about the late, great Sir Run Run Shaw.

SF Bay Guardian *The Shaw Brothers had an enormous filmography. What stands out about the three films in CAAMFest's tribute?*

Roger Garcia The films reflect some of the characteristics of Shaw Brothers Studio's output at the time, when Mandarin language production dominated the HK film scene. Li Han-hsiang's *King and the Beauty* is exemplary of the "quality" costume picture and Huangmei opera films

of the time. It also features the great director King Hu in it — he was Li's protégé. [He directed] *Come Drink With Me*, generally regarded as a groundbreaking martial arts film with its innovative staging. The film made a star of Cheng Pei-pei. She had previously featured in some Shaw Bros musicals and was a dancer originally. *King Boxer* is interesting because it was made by one of the best Korean action filmmakers, Chang-hwa Chung. It was a characteristic of the Shaw Brothers to bring in directors from other Asian countries to basically remake some of their native hits. [Another example] is Umetsugu Inoue, who specialized in remaking his hit Japanese musicals into Mandarin Shaw Brothers movies.



SFBG *What other Shaw Brothers films do you recommend?*

RG The most interesting are the films by Lau Kar-leung, especially *Executioners From Shaolin* (1977) and *Dirty Ho* (1979), which are masterpieces of the genre. *36th Chamber of Shaolin* (1978) is also popular and an enjoyable film.

Other works are the coded lesbian and gay films, especially 1972's *Intimate Confessions of a Chinese Courtesan*, which is a staggering work about lesbian love and intrigue by Chu Yuan. It is a pinnacle of gay cinema. I also find the camp aspect of Chang Cheh's *The Singing Thief* (1969) quite charming.

SFBG *What is Shaw's lasting legacy?*

RG I think in terms of film — because we must not forget he created TVB, the major Chinese TV corporation, and was also a major philanthropist in the last years of his life — he brought Chinese cinema to the post-war world. He also had a vision of pan-Asian cinema with distribution and production around the region that we are perhaps only catching up with now! **SFBG**

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Woman with a movie camera

Cheers to CAAMFest's crop of female directors

BY KIMBERLY CHUN
arts@sfbg.com

CAAMFEST A beautiful butch movie-maker with a penchant for Peking opera divas. A dogged indie documentarian willing to stalk her prey, be it politically radical or the hard-partying dead. These are but a few of the unusual suspects caught in the viewfinders of CAAMFest 2014's Asian and Asian American female directors.

Is there a way to knit together their concerns, essentialize their imagery, and boil down their movies to something beyond stereotype and cliché? It would take a revolution in imagination, underlined by a political charge and peopled by well-defined personalities pushed to the margins. Their few numbers on a larger directorial stage dominated by white men throws their strong subject matter into sharp relief.

You can feel it in even the shortest of documentaries, like the 26-minute festival-closing documentary *Delano Manongs*, by Emmy-winning Berkeley moviemaker Marissa Aroy, who gives Filipino bachelor farmworkers and organizer Larry Itliong their due in the formation of the United Farm Workers union. Or in films that span more than a half a decade of interviews, such as *American Revolutionary: The Evolution of Grace Lee Boggs*, even when LA director Grace Lee quips in a voice-over aside that while interviewing Detroit activist and citizen intellectual Boggs, she's not immune from "going back and forth with her on Skype trying to understand what she's talking about." (More on that film below.) What gets lost in translation? These directors, more often than not, foreground their attempts to read between the lines and penetrate a fog of forgetfulness and counter-histories in order to get to a few truths, subjective and otherwise.

Such is the case of Hong Kong documentarian S. Louisa Wei, who unearths the once-dumpster-relegated tale of SF Chinatown-born-and-bred Esther Eng, the first Chinese American woman director, in *Golden Gate Girls* — with rich, mixed results. Now little-known due to the loss of many of the 10 Cantonese-language features she made in the US with producer Joseph Sunn Jue (whose Grandview Film Company gets its

own CAAMFest tribute), among others, and Hong Kong during its first "golden age" of moviemaking, the inspiring, enterprising Eng appeared to take difference in stride. First, she was a producer of likely the first Cantonese-language film made in Hollywood (the 1936 nationalist melodrama *Heartaches*), and then the versatile director and writer of women-centered features starring her favored Peking opera performers. All the while, she lived as an out lesbian who liked to be called "Brother Ha," wore suits and her hair styled in a boyish crop, and cohabitated with one of her leading ladies and "bosom friends" in 1930s Hong Kong on the brink of Japanese invasion.



Candid about her struggles and sidetracks in uncovering the facts of the director's life, Wei interviews intimates, like Eng's youngest sister Sally, cohorts who knew her as a trans-Pacific moviemaker and film distributor who hobnobbed with legendary figures like James Wong Howe, and finally as a popular NYC restaurateur. The documentary maker fills out the cultural context of Eng's life, with lengthy, at times highly editable, comparisons to Hollywood counterpart Dorothy Arzner and Anna May Wong; riddles the movie with fascinating if weird factoids (the infant Bruce Lee, for example, made his first film appearance in *Golden Gate Girls* as a baby girl); and regrettably loads on some rather cheesy, cheap-looking digital animation. Still, the sheer interest of Eng's lost history makes up for any shortcomings.

Wei and Brooklyn Filipina American director Esy Casey know

the road to piecing together a documentary is rarely a direct one. Casey's affectionate *Jeepney* takes its time over the course of 61 minutes to enjoy the vibrant colors and refracted lights in its ride into the world of the wildly imaginative, color-splashed, mural-and-tag-line-spangled jeeps, once in service to World War II US armed forces, now souped-up cheap-fare city buses. The chaos of Manila street traffic, as well as Casey's interviews with jeepney auto painters, craftspeople, drivers, policy makers, and passengers, as taxes rise and threaten to put customizers and drivers out of business, spur the question "where next?" and add up to a free-wheeling and pungently poetic slice of urban Filipino life.

With *American Revolutionary*, Grace Lee goes deeper with one of the subjects of 2005's *The Grace Lee Project* — her study of women who share her surprisingly common name — and plunges into an inspiring life. To say Boggs' story could only happen in America is a grotesque understatement: Hers is an exceptional tale of American individualism working on behalf of those left behind by American exceptionalism.

Lee details her beginnings as that rare Asian American woman to earn her Ivy League doctorate in the '30s, only to discover that she was barely employable due to her race and gender; the film then moves to Boggs' organizing efforts in the African American community before and after the civil rights movement, her role as a grande dame in Black Power circles, and more recently as a community activist instrumental in founding the leadership-nurturing gardening and artmaking projects of Detroit Summer. Less grand but nonetheless revealing are the question ducks, the intellectual battle royales, and the moments when, say, Lee cuts Boggs' hair in her kitchen. These instances — along with Lee's highly entertaining 2007 mockumentary, *American Zombie*, also playing CAAMFest — reveal that Lee is also uniquely and, despite her protests to the contrary, compassionately, one of a kind. **SFBG**

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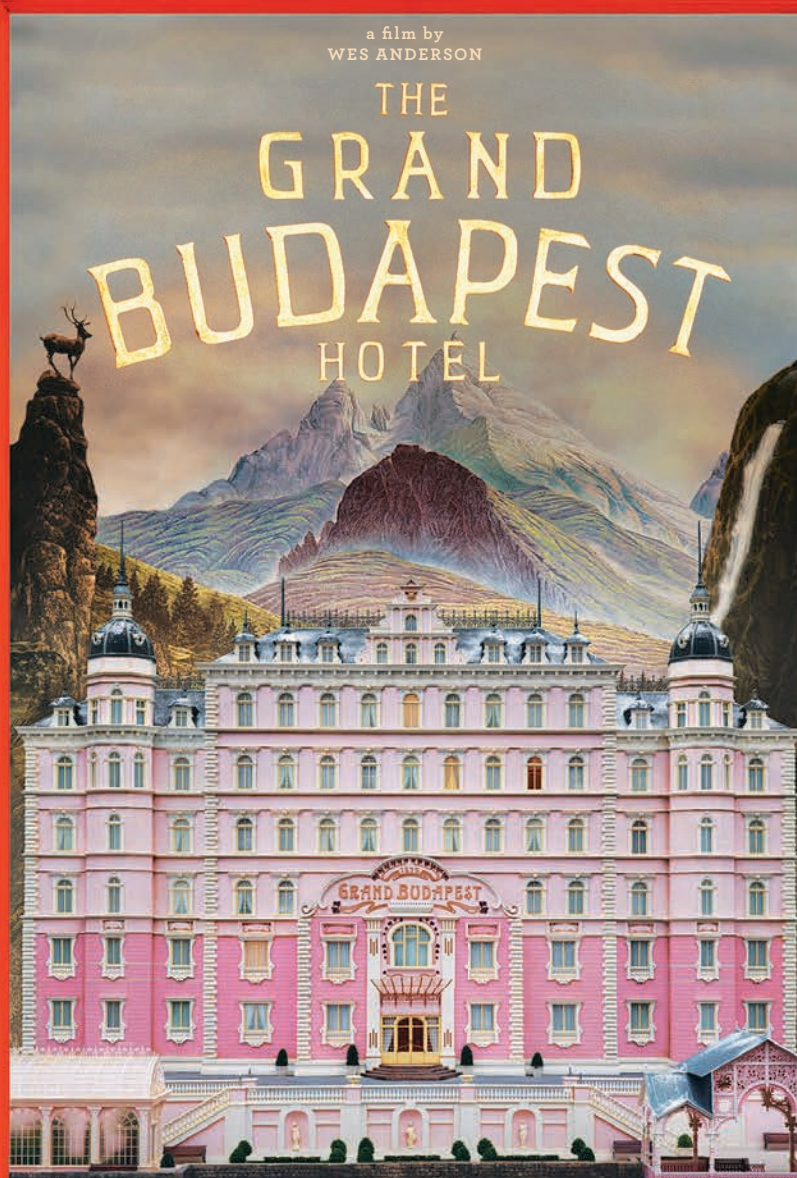
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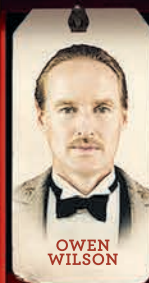


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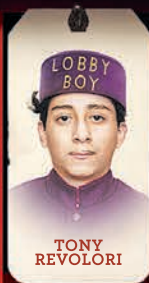


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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock.

CAAMFEST

The Center for Asian American Media's CAAMFest runs March 13-23. Major venues include the Castro Theatre, 429 Castro, SF; Great Star Theater, 636 Jackson, SF; New Parkway Theater, 474 24th St, Oakl; New People Cinema, 1746 Post, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Sundance Kabuki Cinemas, 1881 Post, SF. For tickets (most shows \$12) and complete schedule, visit www.caamedia.org. For commentary, see "The Art of Martial Arts," "Telling Tales," and "Woman With a Movie Camera."

OPENING

Better Living Through Chemistry Sam Rockwell, Olivia Wilde, and Michelle Monaghan star in this dark comedy about a mild-mannered pharmacist whose life is upended when he meets a pill-addicted trophy wife. (1:31) *Balboa*. **Elaine Stritch: Shoot Me** See "Shooting Straight." (1:21) *Opera Plaza*, *Shattuck*. **The Face of Love** Five years after her husband, Garrett (Ed Harris), drowns while on vacation for their 30th anniversary, Nikki (Annette Bening) chances upon his exact double, Tom (Harris again). She pretends to be a divorcée and hides all photographic evidence that would out her reason for pursuing Tom, an easygoing art professor and painter who actually is divorced (he's buddies with his ex, a low-key Amy Brenneman). To her delight, he reciprocates her interest — but as their relationship grows, it becomes harder to conceal the, uh, doppelgänger situation from Nikki's adult

daughter (Jess Weixler) and neighbor (Robin Williams), a widower who's jealous of Nikki's new love. Harris and especially Bening are great — and they're great together — but *The Face of Love*, from director and co-writer Arie Posin (2005's *The Chumsclubber*), is the romantic melodrama equivalent of a one-joke comedy, with at least one *Vertigo*-inspired scene, and a drippy score that underlines every emotional story beat. (1:32) *Embarcadero*. (Eddy) **Generation War** German import *Generation War* was originally called *Our Mothers, Our Fathers*, to underline the relevancy of the discussion it's presumably trying to stir at home — even if for many viewers the war generation would have been their grandparents'. Directed by Philipp Kadelbach and written by Stefan Kolditz, it starts out in dismayingly hackneyed fashion as we're introduced to our youthful protagonists. Celebrating a birthday in 1941 near the war's start, when Axis victory seems assured, they pose for a photo you know damn well is going to be the heart-tugging emblem of innocence horribly lost for the next 270 minutes. Fast-paced yet never achieving the psychological depth of similarly scaled historical epics, *Generation War* grows most interesting in its late going, when for all practical purposes the Allies have already won the war, but Germany continues to self-destruct. Imminent peace provides no relief for protagonists who've survived only to find themselves fucked no matter what side they stay on, or surrender to. That moral and situational complexity is too often missing in a narrative that aims for sympathy via simplicity. The underrated recent film version of *The Book Thief* (2013) was criticized for soft-pedaling the era, but it was about (and from the viewpoint of) somewhat sheltered Aryan children living in a civilian wartime. *Generation War*'s characters are of exactly the age to be fully

indoctrinated young zealots, yet none of them seems touched by National Socialist dogma. Of course such naiveté is designed to maximize their later disillusionment. But *War* doesn't even try to approach the serious analysis of national character in something like Ursula Hegi's great novel *Stones from the River*, in which we come to understand how time, propaganda, and preyed-upon weaknesses can turn a town of perfectly nice Germans into fascists capable of turning a blind eye toward the Final Solution. (4:30) *Embarcadero*, *Opera Plaza*. (Harvey) **The Grand Budapest Hotel** Is this the first Wes Anderson movie to feature a shootout? It's definitely the first Anderson flick to include a severed head. That's not to say *The Grand Budapest Hotel*, "inspired by" the works of Austrian novelist Stefan Zweig, represents too much of a shift for the director — his intricate approach to art direction is still very much in place, as are the deadpan line deliveries and a cast stuffed with Anderson regulars. But there's a slightly more serious vibe here, a welcome change from 2012's tooth-achingly twee *Moonrise Kingdom*. Thank Ralph Fiennes' performance as liberally perfumed concierge extraordinaire M. Gustave, which mixes a shot of melancholy into the whimsy, and newcomer Tony Revolori as Zero, his loyal lobby boy, who provides gravitas despite only being a teenager. (Being played by F. Murray Abraham as an older adult probably helps in that department.) *Hotel*'s early 20th century Europe setting proves an ideal canvas for Anderson's love of detail — the titular creation rivals Stanley Kubrick's rendering of the Overlook Hotel — and his supporting cast, as always, looks to be enjoying the hell out of being a part of Anderson's universe, with Willem Dafoe, Jeff Goldblum, and Adrien Brody having particularly oversized fun. Is this the best Wes Anderson movie since 2001's *The Royal Tenenbaums*? Yes. (1:40) *California*. (Eddy) **Love and Demons** A local director (JP Allen), cast, and musicians highlight this dark comedy about a man and his girlfriend confronting their personal demons. (1:24) *Opera Plaza*. **Need for Speed** *Breaking Bad*'s Aaron Paul stars in this tale of a breakneck cross-country car race, an adaptation of the popular video game. (2:10) **Particle Fever** "We are hearing nature talk to us,"

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a physicist remarks in awe near the end of *Particle Fever*, Mark Levinson's intriguing doc about the 2012 discovery of the Higgs boson particle. Earlier, another scientist says, "I've never heard of a moment like this in [science] history, where an entire field is hinging on a single event." The event, of course, is the launch of the Large Hadron Collider, the enormous machine that enabled the discovery. Though some interest in physics is probably necessary to enjoy *Particle Fever*, extensive knowledge of quarks and such is not, since the film uses elegant animation to refresh the basics for anyone whose eyes glazed over during high-school science. But though he offers plenty of context, Levinson wisely focuses his film on a handful of genial eggheads who are involved in the project, either hands-on at the European Organization for Nuclear Research (CERN), or watching from afar as the mighty LHC comes to life. Their excitement brings a welcome warmth to the proceedings —

and their "fever" becomes contagious. (1:39) *Embarcadero*, *Shattuck*. (Eddy) **Veronica Mars** The cult-beloved TV show hits the big screen, with Kristen Bell reprising her breakout role as the titular sleuth. (1:43)

ONGOING

About Last Night (1:40) *Metreon*. **Bethlehem** Teenaged Sanfur (Shadi Mar'i) is the younger brother of Ibrahim (Hisham Suliman), a leader in Palestinian militant group al-Aqsa Martyrs' Brigades. When the latter claims responsibility for a suicide bombing in the center of Jerusalem, the Israelis want Ibrahim dead or in custody, immediately. That ought to be easy enough, since Sanfur is not just a potential freedom fighter himself but also, contrarily, an informant to Israeli Secret Service officer Razi (Tsahi Halevy). Their relationship is complex, to say the least, with an aspect of genuine paternal bonding even as Razi's superiors pressure him to treat the youth as an expendable asset; Sanfur in turn resents the position he's been cornered into. Just how he got there isn't revealed until near the end of this taut thriller, co-written by Palestinian Ali Waked and Israeli director Yuval Adler, and acted with considerable power by non-professional leads. *Bethlehem* isn't quite as strikingly accomplished or ingeniously plotted as the concurrent, similarly themed *Omar*. But it delivers its own cumulative punch as characters likewise cross ethical and political lines in increasingly desperate efforts at self-preservation that can only end one bleak, bitter way. (1:39) *Opera Plaza*. (Harvey) **Dallas Buyers Club** *Dallas Buyers Club* is the first all-US feature from Jean-Marc Vallée. He first made a splash in 2005 with *C.R.A.Z.Y.*, which seemed an archetype of the flashy, coming-of-age themed debut feature. Vallée has evolved beyond flashiness, or maybe since *C.R.A.Z.Y.* he just hasn't had a subject that seemed to call for it. Which is not to say *Dallas* is entirely sober — its characters partake from the gamut of altering substances, over-the-counter and otherwise. But this is a movie about AIDS, so the purely recreational good times must eventually crash to an end. Which they do pretty quickly. We first meet Ron Woodroof (Matthew McConaughey) in 1986, a Texas good ol' boy endlessly chasing skirts and partying nonstop. Not feeling quite right, he visits a doctor, who informs him that he is HIV-positive. His response is "I ain't no faggot, motherfucker" — and increased partying that he barely survives. Afterward, he pulls himself together enough to research his options, and bribes a hospital attendant into raiding its trial supply of AZT for him. But Ron also discovers the hard way what many first-generation AIDS patients did — that AZT is itself toxic. He ends up in a Mexican clinic run by a disgraced American physician (Griffin Dunne) who recommends a regime consisting mostly of vitamins and herbal treatments. Ron realizes a commercial opportunity, and finds a business partner in willowy cross-dresser Rayon (Jared Leto). When the authorities keep cracking down on their trade, savvy Ron takes a cue from gay activists in Manhattan and creates a law evading "buyers club" in which members pay monthly dues rather than paying directly for pharmaceutical goods. It's a tale that the scenarists (Craig

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CRUEL AND SEXUAL CONTENT LANGUAGE AND DRUG MILD

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CRUEL AND SEXUAL CONTENT LANGUAGE AND DRUG MILD

Borten and Melisa Wallack) and director steep in deep Texan atmospherics, and while it takes itself seriously when and where it ought, *Dallas Buyers Club* is a movie whose frequent, entertaining jauntiness is based in that most American value: get-rich-quick entrepreneurship. (1:58) *Embarcadero, Presidio, Shattuck, Sundance Kabuki.* (Harvey)

Frozen (1:48) *Metreon, 1000 Van Ness, Shattuck.*

Gloria The titular figure in Sebastian Lelio's film is a Santiago divorcee and white collar worker (Paulina Garcia) pushing 60, living alone in a condo apartment — well, almost alone, since like *Inside Llewyn Davis*, this movie involves the frequent, unwanted company of somebody else's cat. (That somebody is an upstairs neighbor whose solo wailings against cruel fate disturb her sleep.) Her two children are grown up and preoccupied with their adult lives. Not quite ready for the glue factory yet, Gloria often goes to a disco for the "older crowd," dancing by herself if she has to, but still hoping for some romantic prospects. She gets them in the form of Rodolfo (Sergio Hernandez), who's more recently divorced but gratifyingly infatuated with her. Unfortunately, he's also let his daughters and ex-wife remain ominously dependent on him, not just financially but in every emotional crisis that affects their apparently crisis-filled lives. The extent to which Gloria lets him into her life is not reciprocated, and she becomes increasingly aware how distant her second-place priority status is whenever Rodolfo's other loved ones snap their fingers. There's not a lot of plot but plenty of incident and insight to this character study, a portrait of a "spinster" that neither slathers on the sentimental uplift or piles on melodramatic victimizations. Instead, *Gloria* is memorably, satisfyingly just right. (1:50) *Opera Plaza.* (Harvey)

The Great Beauty The latest from Paolo Sorrentino (2008's *Il Divo*) arrives as a high-profile contender for the Best Foreign Language Film Oscar, already annointed a masterpiece in some quarters, and duly announcing itself as such in nearly every grandiose, aesthetically engorged moment. Yes, it seems to say, you are in the presence of this auteur's masterpiece. But it's somebody else's, too. The problem isn't just that Fellini got there first, but that there's room for doubt whether Sorrentino's homage actually builds on or simply imitates its model. *La Dolce Vita* (1960) and *8 1/2* (1963) are themselves swaying, jerry-built monuments, exhilaratingly messy and debatably profound. But nothing quite like them had been seen before, and they did define a time of cultural upheaval — when traditional ways of life were being plowed under by a loud, moneyed, heedless modernity that for a while chose Rome as its global capital. Sorrentino announces his intention to out-Fellini Fellini in an opening sequence so strenuously flamboyant it's like a never-ending pirouette performed by a prima dancer with a hernia. There's statuary, a women's choral ensemble, an on-screen audience applauding the director's baffled muse Toni Servillo, standing in for Marcello Mastroianni — all this and more in manic tracking shots and frantic intercutting, as if sheer speed alone could supply contemporary relevancy. Eventually *The Great Beauty* calms down a bit, but still its reason for being remains vague behind the heavy curtain of "style." (2:22) *Opera Plaza.* (Harvey)

The Lego Movie (1:41) *1000 Van Ness, Presidio, SF Center.*

The Lunchbox Ila (Nimrat Kaur) is a self-possessed housewife and a great cook, whose husband confuses her for another piece of furniture. She tries to arouse his affections with elaborate lunches she makes and sends through the city's lunchbox delivery service. Like marriage in India, lunchbox delivery has a failure rate of zero, which is what makes aberrations seem like magical occurrences. So when widow Saajan (Irrfan Khan) receives her adoring food, he humbly receives the magical lunches like a revival of the senses. Once Ila realizes her lunchbox is feeding the wrong man she writes a note and Saajan replies — tersely, like a man who hasn't held a conversation in a decade — and the impossible circumstances lend their exchanges a romance that challenges her emotional fidelity and his retreat from society. She confides her husband is cheating. He confides his sympathy for men of lower castes. It's a May/December affair if it's an affair at all — but the chemistry we expect the actors to have in the same room is what fuels our urge to see it; that's a rare and haunting dynamic. Newcomer Kaur is perfect as Ila, a beauty unmarked by her rigorous distaff; her soft features and exhausted expression lend a richness to the troubles she can't share

with her similarly stoic mother (Lillete Dubey). Everyone is sacrificing something and poverty seeps into every crack, every life, without exception — their inner lives are their richness. (1:44) *Albany, Clay.* (Vizcarrondo)

Mr. Peabody and Sherman Mr. P. (voiced by Ty Burrell) is a Nobel Prize-winning genius dog, Sherman (Max Charles) his adopted human son. When the latter attends his first day of school, his extremely precocious knowledge of history attracts jealous interest from bratty classmate Penny (Ariel Winter), with the eventual result that all three end up being transported in Peabody's WABAC time machine to various fabled moments — involving Marie Antoinette, King Tut, the Trojan Horse, etc. — where Penny invariably gets them in deep trouble. Rob Minkoff's first all-animation feature since *The Lion King* 20 years ago is spun off from the same-named segments in Jay Ward's TV *Rocky and Bullwinkle Show* some decades earlier. It's a very busy (sometimes to the brink of clutter), often witty, imaginatively constructed, visually impressive, and for the most part highly enjoyable comic adventure. The only minuses are some perfunctory "It's about family"-type sentimentality — and scenarist Craig Wright's determination to draw from history the "lesson" that nearly all women are pains in the ass who create problems they must then be rescued from. (1:30) *Four Star, 1000 Van Ness, Presidio, SF Center.* (Harvey)

Non-Stop You don't want to get between Liam Neeson and his human shield duties. The *Taken* franchise has restyled the once-gentle acting giant into the type of weather-beaten, all-business action hero that Harrison Ford once had a lock on. Throw in a bit of the flying-while-addled antihero high jinks last seen in *Flight* (2012) and that pressured, packed-sardine anxiety that we all suffer during long-distance air travel, and we have a somewhat ludicrous but nonetheless entertaining hybrid that may have you believing that those salty snacks and the seat-kicking kids are the least of your troubles. Neeson's Bill Marks signals the level of his freestyle alcoholism by giving his booze a stir with a toothbrush shortly before putting on his big-boy air marshal pants and boarding his fateful flight. Marks is soon contacted by a psycho who promises, via text, to kill one person at a time on the flight unless \$150 million is deposited into a bank account that — surprise — is under the bad-good air marshal's name. The twists and turns — and questions of who to trust, whether it's Marks' vaguely likeable seatmate (Julianne Moore) or his business class flight attendant

(Michelle Dockery) — keep the audience on edge and busily guessing, though director Jaume Collet-Serra doesn't quite dispel all the questions that arise as the diabolical scheme plays out and ultimately taxes believability. The fun is all in the

getting there, even if the denouement on the tarmac deflates. (1:50) *1000 Van Ness, Presidio, SF Center, Shattuck.* (Chun)

Omar Palestine's contender for Best Foreign Language Film is a mighty strong one, with a top-

notch script and direction by previous nominee Hany Abu-Assad (2006's *Paradise Now*). After he's captured following the shooting of an Israeli soldier, the titular freedom fighter (a compelling

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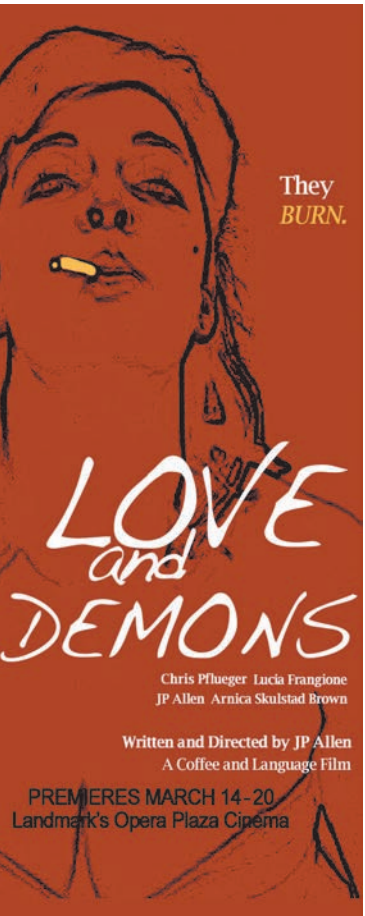
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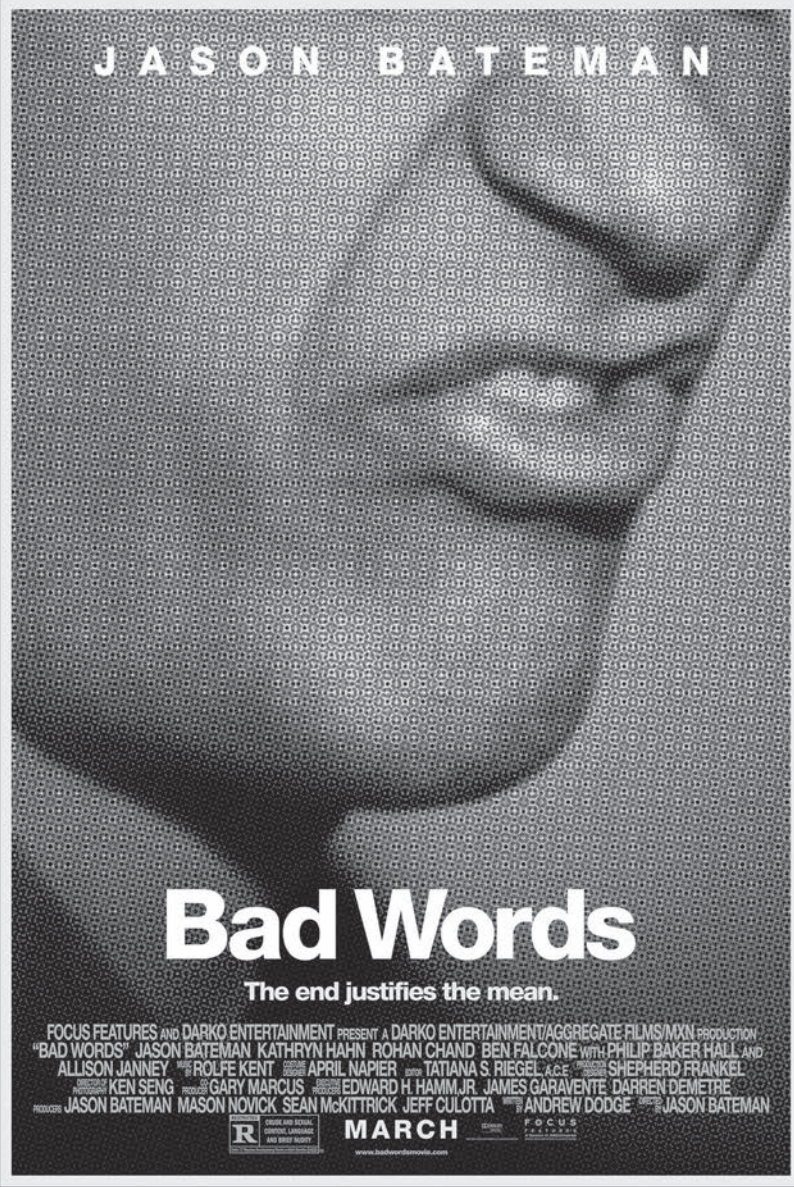
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FILM LISTINGS



FALLINGWATER: FRANK LLOYD WRIGHT'S MASTERWORK SCREENS AS PART OF THE YERBA BUENA CENTER FOR THE ARTS' "DESIGN AND ARCHITECTURE FILMS SHOWCASE." PHOTO COURTESY OF KENNETH LOVE

REP CLOCK

Schedules are for Wed/12-Tue/18 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$7-10. "Matters of Water: Fluid Dynamics + Aqueous Abstractions," Thu, 8. Film and video program curated by Molly Hankwitz. Druid Underground Film Festival, "avant-weird" short films from around the world, Fri, 8. Other Cinema: **Pasolini's Last Words** (Crane, 2012), plus tributes to William S. Burroughs, Sat, 8:30.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Cedar, Berk; www.bfuu.org. \$5-10. **Terms and Conditions May Apply** (Hoback, 2013), Thu, 7.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. "Philip Seymour Hoffman (1967-2014):" •**Flawless** (Schumacher, 1999), Wed, 7, and **Boogie Nights** (Anderson, 1997), Wed, 9:05. CAAMfest 2014, Thu and Sun. Full schedule at caamfest.com/2014. •**The World's End** (Wright, 2013), Fri, 7, and **This Is the End** (Goldberg and Rogen, 2013), Fri, 9:10. "Putting on the Ritz: A Celebration of Tony, Grammy, Emmy, and Oscar Winner Rita Moreno:" **West Side Story** (Wise, 1961), presented sing-along style and introduced by Moreno, Sat, 1; **The Ritz** (Lester, 1976), gala event with Moreno interviewed onstage, Sat, 8. For advance tickets \$12.50-60 visit www.ticketfly.com. •**Gravity** (Cuarón, 2013), Mon, 7, and **Silent Running** (Trumbull, 1972), Mon, 8:35. **Free to Play** Tue, 8.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. times. **The Rocket** (Mordaunt, 2013), call for dates and times. **The Lunchbox** (Batra, 2013), March 14-20, call for times.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **Bottle Rocket** (Anderson, 1996), Fri-Sat, midnight.

EXPLORATORIUM Pier 15, SF; www.explorato-

rium.edu. Free with museum admission (\$19-25). "Off the Screen: Let Your Light Shine with Jodie Mack," Thu, 7 (18+ program) and Sat, 1 (all-ages program). With Jodie Mack in person; co-presented by the SF Cinematheque.

FIRST UNITARIAN CHURCH OF BERKELEY 1 Lawson, Kensington; www.orphanwisdom.com. \$10-20. **Griefwalker** (Wilson, 2008), Fri, 7.

GOETHE-INSTITUT SAN FRANCISCO 530 Bush, SF; goethe.de/ins/us/saf/en/index.htm. \$5. **The Blind Flyers** (Sahling, 2004), Wed, 6:30.

JCCSF Kanbar Hall, 3200 California, SF; jccsf.org/arts. \$18. **Grease** (Kleiser, 1978), presented sing-along style, Sat, 2 and 7:30.

MECHANICS' INSTITUTE 57 Post, SF; milibrary.org/events. \$10. "CinemaLit Film Series: Mystique of the City: Films Shot in San Francisco:" **Experiment in Terror** (Edwards, 1962), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **Umberto D.** (De Sica, 1952), with lecture by Emily Carpenter, Wed, 3:10. "Jokers Wild: American Comedy, 1960-1989:" **Watermelon Man** (Van Peebles, 1970), Wed, 7. "Jean-Luc Godard: Expect Everything from Cinema:" **Made in USA** (1966), Thu, 7. CAAMfest 2014, March 14-21. Full schedule at caamfest.com/2014.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Wes Anderson in 35mm:" **Fantastic Mr. Fox** (2009), Wed, 7. **12 O'Clock Boys** (Nathan, 2013), Wed-Thu, 9:30. **Awful Nice** (Sklar, 2013), Wed-Thu, 7, 9. **7 Boxes** (Maneglia, 2014), Thu, 7.

SHATTUCK 2230 Shattuck, Berk; www.thewisdomtreefilm.com. \$12. **The Wisdom Tree** (Shah, 2013), Thu, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Design and Architecture Films Showcase:" •**Fallingwater: Frank Lloyd Wright's Masterwork** (Love, 1994/2011), and **The Oyler House: Richard Neutra's Desert Retreat** (Dorsey, 2012), Thu, 7 and Sun, 4; **Kiss the Water** (Steel, 2013), Sun, 2. **SFBG**

CONT>>

Adam Bakri) is given an unsavory choice by his handler (Waleed F. Zuaier): rot in jail for 90 years, or become an informant (or "collaborator") and rat out his co-conspirators. The situation is further complicated by the fact that Omar is in love with Nadia (Leem Lubany, blessed with a thousand-watt smile), the younger sister of his lifelong friend, Tarek (Iyad Hoorani), who planned the attack. Betrayals are imminent, but who will come out ahead, and at what price? Shot with gritty urgency — our hero is constantly on the run, ducking down alleys, scaling walls, scrambling across rooftops, sliding down drainpipes, etc. — *Omar* brings authenticity to its embattled characters and setting. A true thriller, right up until the last shot. (1:38) *Shattuck*, *Smith Rafael*. (Eddy) **The Rocket** When a terrible accident befalls a Laotian family already in a bad situation — they're being displaced from their home thanks to a massive dam-building project — 10-year-old Ahlo (Sittthiphon Disamoe) is blamed, with

particular malice coming from his superstitious grandmother, who believes the boy has been cursed since birth. In the squalid relocation camp, Ahlo finds a buddy in Kia (adorbs Loungnam Kaosainam), who lives with her James Brown-obsessed uncle (Thep Phongam), who provides drunken comic relief — but not without a certain sadness, since he's a former soldier still suffering, like Laos itself, from the aftereffects of war. Ahlo may be unlucky, but he's also crafty and fearless, and when he hears about a rocket-building competition offering a much-needed cash prize, he seizes the chance to prove to his family that he's no bad penny. Though *The Rocket* was made in Laos, it's from Australian writer-director Kim Mordaunt, who frames his simple story with gorgeous photography and an admirable lack of sentimentality. He's also found a winner in first-time actor Disamoe, who's a natural. (1:36) *Shattuck*, *Smith Rafael*. (Eddy)

RoboCop Truly, there was *no* need to remake 1987's *RoboCop*, Paul Verhoeven's smart, biting sci-fi classic that deploys heaps of stealth satire beneath its ultraviolent imagery. But the inevita-

FILM LISTINGS

ble do-over is here, and while it doesn't improve on what came before, it's not a total lost cause, either. Thank Brazilian filmmaker José Padilha, whose thrilling *Elite Squad* films touch on similar themes of corruption (within police, political, and media realms), and some inspired casting, including Samuel L. Jackson as the uber-conservative host of a futuristic talk show. Though the suit that restores life to fallen Detroit cop Alex Murphy is, naturally, a CG wonder, the guy inside the armor — played by *The Killing*'s Joel Kinnaman — is less dynamic. In fact, none of the characters, even those portrayed by actors far more lively than Kinnaman (Michael Keaton, Gary Oldman, Jackie Earle Haley), are developed beyond the bare minimum required to serve *RoboCop*'s plot, a mixed-message glob of dirty cops, money-grubbing corporations, the military-industrial complex, and a few too many "Is he a man...or a machine?" moments. But in its favor: Though it's PG-13 (boo), it's also shot in 2D (yay). (1:50) **Metreon**, *1000 Van Ness*. (Eddy)

7 Boxes If Paraguayan cinema can make such a splash with wheelbarrow chases, one wonders what Outer Mongolia can do with dolly races. Despite its determinedly lo-fi look and feel — US reality TV looks downright slick in comparison — and some very camp acting, *7 Boxes* demands respect, like the scruffy street urchins it champions, for its will to cobble together movie magic out of gritty, street-level material. The scene is Asunción's municipal marketplace. Fascinated by the pirated DVD crime dramas playing out on the screens around him, wheelbarrow delivery boy Victor (Celso Franco) is determined to get a camera of his own — attached, of course, to a way-too-expensive phone. It seems far out of reach, until butchers offer him a US \$100 bill to cart seven mysterious boxes away until the coast is clear. The meat purveyors' regular cart-pusher Nelson (Victor Sosa Traverzi) is desperate to get those boxes — and get paid — instead, and Victor has to depend on his mouthy, spunky friend Liz (Lali Gonzalez) to help him out, as they grapple with cops and robbers, attempt to collect, and uncover the boxes' nasty secrets. Like charismatic leads Ferreira and Gonzalez, *7 Boxes* is full of promise. Directors Juan Carlos Maneglia and Tana Schembori pour considerable energy into *7 Boxes*' somewhat absurd wheelbarrow high jinks and attempt to humanize their characters while capturing some of the multicultural, screen-laden complexity of anarchic 21st-century urban life in Paraguay. Detracting from the cause are some of the more OTT, unintentionally laughable performances, gratuitous narrative twists, and the alternately jerky and fluid video work — which, appropriately enough, looks to be shot from a phone and, in spite of the moviemakers' moments of bravura editing and inventive swings in and out of the marketplace labyrinth, never manages to rise above the unlovely. (1:45) **Roxie**. (Chun) **Stalingrad** Behold, Russia's highest-grossing blockbuster of all time, which presents (in 3D IMAX) a very small story contained within the enormous titular World War II battle, previously dramatized by the West in 2001's *Enemy at the Gates*. *Stalingrad* begins in the aftermath of the 2011 Japanese earthquake, in which an aid worker tells stories to a group of trapped German tourists as they await rescue. Seems the man's mother, a Russian teenager during the Battle of Stalingrad, met five Red Army soldiers who bonded while fighting the invading Nazis, and helped her survive while all kinda, sorta, falling for her at the same time. There are plenty of lavish battle scenes for war-movie buffs — likely the only people who will seek out this film during its limited US run, and it is interesting to see a WW2 tale with zero American perspective or involvement — but the film is earnest to a fault, with plot holes that may or may not be a result of cultural and language barriers. And speaking of the plot: isn't the bloody, epic tale of Stalingrad compelling enough without awkward romance(s) shoehorned in? Eliminate that, and you eliminate the need for that ham-fisted frame story, too. (2:15) **Metreon**. (Eddy) **3 Days to Kill** (1:40) **Metreon**, *1000 Van Ness*. **300: Rise of an Empire** We pick up the *300* franchise right where director Zack Snyder left off in 2006, with this prequel-sequel, which spins off an as-yet-unreleased Frank Miller graphic novel. In the hands of director Noam Murro, with Snyder still in the house as writer, *300: Rise of an Empire* contorts itself, flipping back and forth in time, in an attempt to explain the making of Persian evil prince stereotype Xerxes (Rodrigo Santoro) — all purring androgyny, fashionable piercings, and Iran-baiting, Bush-era malevolence — before following through on avenging *300*'s romantically outnumbered, chesty Spartans.

As told by the angry, mourning Spartan Queen Gorgo (Lena Headey of *Game of Thrones*), the whole mess apparently began during the Battle of Marathon, when Athenian General Themistokles (Sullivan Stapleton) killed Xerxes's royal father with a well-aimed miracle arrow. That act ushers in Xerxes's transformation into a "God King" bent on vengeance, aided and encouraged by his equally vengeful, elegantly mega-goth naval commander Artemisia (Eva Green), a Greek-hating Greek who likes to up the perversity quotient by making out with decapitated heads. In case you didn't get it: know that vengeance is a prime mover for almost all the parties (except perhaps high-minded hottie Themistokles). Very loosely tethered to history and supplied with plenty of shirtless Greeks, taut thighs, wildly splintering ships, and even proto-suicide bombers, *Rise* skews toward a more naturalistic, less digitally waxy look than *300*, as dust motes and fire sparks perpetually telegraph depth of field, shrieking, "See your 3D dollars hard at work!" Also working hard and making all that wrath look diabolically effortless is Green, who as the pitch-black counterpart to Gorga, turns out to be the real hero of the franchise, saving it from being yet another by-the-book sword-and-sandal war-game exercise populated by wholesome-looking, buff, blond jock-soldiers. Green's feline line readings and languid camp attitude have a way of cutting through the sausage fest of the Greek pec-ing order, even during the Battle of, seriously, Salamis. (1:43) **Balboa**, **Marina**, **Metreon**, *1000 Van Ness*, *Sundance Kabuki*. (Chun) **Tim's Vermeer** "I'm not a painter," admits Tim Jenison at the start of *Tim's Vermeer*. He is, however, an inventor, a technology whiz specializing in video engineering, a self-made multimillionaire, and possessed of astonishing amounts of determination and focus. Add a bone-dry sense of humor and he's the perfect documentary subject for magicians and noted skeptics Penn & Teller, who capture his multi-year quest to "paint a Vermeer." Inspired by artist David Hockney's book *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, Jenison became interested in the theory that 17th century painters used lenses and mirrors, or a camera obscura, to help create their remarkably realistic works. He was especially taken with Vermeer, feeling a "geek kinship" with someone who was able to apply paint to canvas and make it look like a video image. It took some trial-and-error, but Jenison soon figured out a way that would allow him — someone who barely knew how to hold a brush — to transform an old photograph into a strikingly Vermeer-like oil painting. He decides to recreate *The Music Lesson* (1662-65), using only materials Vermeer would have had access to, and working from an *exact* replica of the room in Vermeer's house where the painting was made. A few slow moments aside ("This project is a lot like watching paint dry," Jenison jokes), *Tim's Vermeer* is otherwise briskly propelled by the insatiable curiosity of the man at its center. And Jenison's finished work offers a clear challenge to anyone who subscribes to the modern notion that "art and technology should never meet." Why shouldn't they, when the end results are so sublime? (1:20) **Balboa**. (Eddy) **12 Years a Slave** Pop culture's engagement with slavery has always been uneasy. Landmark 1977 miniseries *Roots* set ratings records, but the prestigious production capped off a decade that had seen some more questionable endeavors, including 1975 exploitation flick *Mandingo* — often cited by Quentin Tarantino as one of his favorite films; it was a clear influence on his 2012 revenge fantasy *Django Unchained*, which approached its subject matter in a manner that paid homage to the Westerns it riffed on: with guns blazing. By contrast, Steve McQueen's *12 Years a Slave* is nuanced and steeped in realism. Though it does contain scenes of violence (deliberately captured in long takes by regular McQueen collaborator Sean Bobbitt, whose cinematography is one of the film's many stylistic achievements), the film emphasizes the horrors of "the peculiar institution" by repeatedly showing how accepted and ingrained it was. *Slave* is based on the true story of Solomon Northup, an African American man who was sold into slavery in 1841 and survived to pen a wrenching account of his experiences. He's portrayed here by the powerful Chiwetel Ejiofor. Other standout performances come courtesy of McQueen favorite Michael Fassbender (as Epps, a plantation owner who exacerbates what's clearly an unwell mind with copious amounts of booze) and newcomer Lupita Nyong'o, as a slave who attracts Epps' cruel attentions. (2:14) **Embarcadero**, **Four Star**, **Marina**, *1000 Van Ness*, *Shattuck*, *Sundance Kabuki*. (Eddy) **SFBG**

KRISTEN BELL RETURNS TO NEPTUNE FOR *VERONICA MARS*, OUT FRI/14.

PHOTO BY ROBERT VOETS



FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. (800) FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. (800) 231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

BAY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

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Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

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ARIES

March 21-April 19

Being free is not just about having a wide range of motion, or even autonomy; it’s about having your mind unfettered by others’ dogmas and your own unconscious compulsions. Search out freedom in your thinking and in your heart, Aries. You’re on the brink of something new, so come to it with your whole self.

TAURUS

April 20-May 20

What’s the rush, Taurus? Flush out what’s motivating your goals this week so that they reflect your needs clearly. There’s a risk that you’re attaching yourself to your ambitions without thoroughly understanding why you care, and how you expect to handle them. Don’t make your life “right”; make it right for you.

GEMINI

May 21-June 21

Uncertainty surrounds you, Twin Star, but that doesn’t have to be a bad thing. Cultivate patience as you set the stage for your next big adventure. You’ll get the most out of this transitional time by looking for possibility in every thing, even the maddeningly slow pace of your dreams being realized.

CANCER

June 22-July 22

Things are changing of their own volition and there’s nothing you should do to try and stop or slow them down, Moonchild. Have experiences that are interesting, even when they take you out of your comfort zone. Explore the boundaries of security without risking self-destruction by taking low risk and high yield chances this week.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LEO

July 23-Aug. 22

Slow your roll, my love. You are making decisions that can have long and reaching impact on your life, so it is wise to be intentional with every step you take. Do your actions reflect the wisdom you’ve accumulated through your past experiences? If not, you have some serious introspection to pursue.

VIRGO

Aug. 23-Sept. 22

Let’s get spiritual, Virgo! In this life we can distill all of our choices, actions, and intentions to two basic principals-fear and love. The more willing you are to act from a place of love instead of fear, the better outcomes you can create and the higher quality life you will lead. Be brave and open hearted this week.

LIBRA

Sept. 23-Oct. 22

Leave your defenses at the door, my dear. You don’t need to protect yourself from anything when you are confident and clear about your rights. Get clear about your needs this week so you can assert them without inadvertently pushing others away, or creating the very circumstances you wish to avoid.

SCORPIO

Oct. 23-Nov. 21

It’s time for action, Scorpio. Step towards what you most desire for yourself, and do it steadily instead of making any huge or sweeping gestures this week. Joyfulness can be found in your pursuit of the little things, so take the time to collect the pieces that will make you happy with the whole of your life.

SAGITTARIUS

Nov. 22-Dec. 21

You’ll get where you need to be step by step, Sagittarius. Invest in progress instead of perfect outcomes, this week. Not having things be ideal can force you to look at what you value by seeing what you feel OK to compromise, or not. Learn from this stage of development instead of breezing by it in search of your ideals.

CAPRICORN

Dec. 22-Jan. 19

Sometimes there’s a huge difference between how you feel versus your actual circumstances. Show yourself compassion when you’re stressed and stretched thin this week, especially if find yourself questioning your ability to take care of things. You need to recharge so that you can see and deal with your circumstances more clearly.

AQUARIUS

Jan. 20-Feb. 18

Just because you have a clear vision of how things should go doesn’t mean everyone else is willing or able to follow your genius. It’s important to be able to cope with feelings of disappointment without going to a dark place, Aquarius, because they are inevitable at times. Cultivate faith this week, even if you can’t see how things will resolve.

PISCES

Feb. 19-March 20

While you’re changing you might as well make it count and do it right. This week it’s a tornado of possibilities, and they’re not good or bad, they just yield different potential consequences. Check in with yourself to reconnect with your primary objectives, Captain Pisces. You’re in charge of this ship, so guide it wisely, even if you have to change course.

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LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-550117. SU- PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Amornrad Seangrattananopn for change of name. TO ALL INTERESTED PERSONS: Petitioner Amornrad Seangrattananopn

filed a peti- tion with this court for a decree changing names as follows: Present Name: Amorn- rad Seangrattananopn. Proposed Name: Sunny Dara Lanna. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 4/15/14. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on February 13, 2014.

Feb. 19, 26, Mar. 5, 12, 2014 FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0356601-00. The following is doing business as CALACAS SCREEN PRINTING 3190 21st St. San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 2/14/2014. This statement was signed by Juan Pablo Rodriguez. This state- ment was filed by Guillermo Sandoval, Deputy County Clerk, on 2/14/2014. Mar. 12, 19, 26, Apr. 2, 2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550153. SU- PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carmen King for change of name. TO ALL INTER- ESTED PERSONS: Petitioner Carmen King filed a petition with this court for a decree changing names as follows: Present Name: Carmen Giessel King. Proposed Name: Carmen Louise Wehinger. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 05/06/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dortman, Presiding Judge of Superior Court on February 25, 2014. Mar. 12, 19, 26, Apr. 2, 2014

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